

# MUSICAL AMERICA

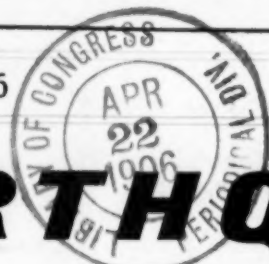


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## OPERA STARS IN EARTHQUAKE

### METROPOLITAN SINGERS IN SAN FRANCISCO ARE SAFE

*Leading Artists Unhurt by Cataclysm and Fire—Lose most of their personal property—Fate of Chorus and other Members uncertain*

*Special Dispatch to MUSICAL AMERICA.*

SAN FRANCISCO, via OAKLAND, April 19, 1 p. m.—All the principals of the Metropolitan Opera forces are safe at this writing, after the most harrowing experiences and hairbreadth escapes. That none of them were killed or injured is almost a miracle, for when the first shock of the earthquake came, the Palace Hotel, in which most of them were quartered, and which was a structure some thirty years

in danger of total destruction.

Under advice of Ernest Goerlitz, Mr. Conried's representative here, the artists

and was totally destroyed together with the scenery and costumes of twelve operas, entailing a loss about \$125,000 to the Con-

### SCENERY AND COSTUMES OF TEN OPERAS TOTALLY DESTROYED

*Fire Consumes Grand Opera House, entailing a loss of \$125,000 to Heinrich Conried—All other Theatres in city are burnt down*

who were quartered in small hotels and boarding houses and from whom nothing has been heard as yet.

Every theatre in the city has been destroyed, and practically every musician in San Francisco is a sufferer from the earthquake and the fire. Among these were Miss Egan, 1531 Fulton Street; Mme. Inez Fabri-Muller, the noted singer, 1172 Ellis Street; C. N. Blanchard, 1905 Pacific Street; Mrs. Carl Formes, 511 Leavenworth Street; Walker J. Phelps, 329 Devisadero Street; W. C. Campbell, 1820 Turk Street; Otto Fleissner, 2560 Vallejo



ENRICO CARUSO

years old, rocked and swayed like a ship at sea. Plaster and pictures fell upon the singers, waking them to a realization that there had been a great upheaval of nature. At once there ensued a panic among the hotel guests, and the artists were no exception to the general rule. Slipping on anything that was within reach, they rushed down stairs to the main office of the hotel, making excited inquiries as to the cause of the trouble.

It was at once evident that a great disaster had overtaken the city, and, after the women had been calmed somewhat, all were advised to dress hurriedly and to prepare for eventualities. This they did, and soon the hotel parlors were filled with guests carrying all their valuables and as much of their clothing as could be packed into small grip-sacks and suit-cases. Then came the news that the ruins and buildings had taken fire, and that there was a possibility that the Palace Hotel might be



MME. MARCELLA SEMBRICH

were all transferred to the St. Francis Hotel, which was somewhat out of the way of the oncoming flames.

There was some time before it became evident that the Palace Hotel was doomed, and all efforts were made to save the clothing and other personal property of the singers; but so great was the confusion



OLIVE FREMSTAD

ried Opera Company. The opera house was one of the oldest theatres in the city and was located in Mission Street between Third and Fourth Streets. It had been practically sold out for the entire season of two weeks, and it had been the intention of Mr. Goerlitz to prolong the season in order to recoup from the losses sustained



MME. LOUISE HOMER

and panic, and so difficult was it to obtain the necessary help, that this was soon abandoned, and, when late in the afternoon the flames attacked the hotel from the rear, very little of their personal effects had been removed to safety.

At about noon the Grand Opera House, where two performances had taken place on Monday and Tuesday nights, took fire,



MME. MARIE RAPPOLD.

in Pittsburg, St. Louis and Kansas City. Mr. Goerlitz has as yet made no plans, except to bring the singers back to New York as soon as possible, and an effort will be made to have them take a train late this afternoon from Oakland for the East.

There is much concern felt for the safety of the minor members of the organization,



MME. EMMA EAMES

Street; Mrs. J. R. Hillman, 114 Beulah Street; Miss Ida Gray Scott, 1120 Pine Street; Mrs. M. E. Blanchard, 1320 Green Street; Alyce Gates, 2034 Pierce Street; Louise Miller, 1105 Castro Street; Marshall W. Gisselman, 1720 Golden Gate Avenue; Mrs. J. Downey Harvey, 2555 Webster Street; Miss I. Resch-Petersen, Sutter Street; Charles Hauley, 2896 Fillmore Street; Mrs. L. A. Stern, 851 Hayes Street, and others.

It is yet too early to say what will be done musically. It will take fully a week to determine the exact amount of damage, and until this is done, plans for the future cannot be formulated. That the Grand Opera House will be replaced by a better and more modern building is certain, and it is also sure that it will be constructed entirely of steel; for the earthquake has proven beyond a doubt that the modern structures of this sort are safe against almost any convulsion of nature.

(Continued on page 4.)



## SCHUMANN-HEINK IS HERE WITH FAMILY

FAMOUS SINGER NOT TO RETURN TO  
EUROPE AS HAD BEEN PLANNED.

Her Husband, Heinrich, Hans and Walter Accompany Her on Voyage—Tells of Her Plans—Wants Sons to be Americans.

Mme. Schumann-Heink Rapp was a passenger on the Hamburg-American liner Bluecher, arriving in New York April 15. She was accompanied by her husband and three of her sons, Heinrich, Hans and Walter, aged respectively, nineteen, eighteen and seventeen years.

"I had difficulty in getting my children away from Germany," said Mme. Schumann-Heink. "But that is all over, and I don't like to talk about it. My son Herman, who is at a nautical school, and my daughter, Mrs. Greif, are now the only ties that bind me to my fatherland."

"I have bought a place near Montclair, N. J., and shall make my home there, but as it is not yet ready for occupancy, we shall go to our place at Yonkers for the present. In my leisure time, after I settle down, I shall raise poultry, I think."

"Have I decided on artistic careers for my boys? Well, no. I want them first of all, to be Americans, and I rather think they will go into business."

As has already been told, Mme. Schumann-Heink has been engaged by Mr. Conried for a season at the Metropolitan, beginning February 20, 1907. After that she will make a concert tour under Henry Wolfsohn's direction.

### ALYS BATEMAN COMING

Noted English Soprano to Tour United States and Canada.

MONTREAL, April 16.—Alys Bateman, soprano, of London, England, will tour Canada and the United States during the months of April and May. Miss Bateman is a great favorite in her own country, having appeared before royalty on several occasions, besides having been a personal friend of the late Empress of Austria, and carries with her letters of introduction to his Excellency the Governor-General and President Roosevelt.

Accompanying Miss Bateman on her tour will be Eduard Parlovitz, pianist, and a talented Toronto lady, Grace Merry, elocutionist. The entire tour is under the personal direction of Maude C. Bradley, of Brockville.

### Gadski Delights Sioux Falls.

SIoux FALLS, S. D., April 13.—The musical event of the season was the song recital by Madame Gadski, assisted by Frank La Forge, pianist, in the New Theater last evening. Mme. Gadski was in superb voice, as well as in her most gracious mood, and the result was an evening of delight. Mr. La Forge gave a good account of himself at the piano, both in his solos, which were heartily encored, and by the intelligent manner in which he accompanied the singer.

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## MISS ORTHEN SINGS AT JERSEY CONCERT

Talented Pupil of Mme. Lankow Entertains, Assisted by Other Soloists.

JERSEY CITY, April 17.—A concert of more than usual interest took place to-night in Elks Hall. The affair, which was followed by a reception, was arranged by Maria E. Orthen, a pupil of Mme. A. Lankow and Mrs. Gordon, who took a con-



**MARIA E. ORTHEN,**  
Whose Concert in Jersey City was an Artistic Success.

spicuous part in the presentation of the programme, and was enthusiastically commended for the success of the evening.

Among the numbers that constituted the evening's entertainment were vocal solos of Handel, Eugen Haile, Gerald Lane, Richard Strauss, Wagner and Van der Stucken, sung by Miss Orthen; tenor solos by Joseph Frey; barytone solos by Carl Schlegel; cello solo by F. Kirchner, and a violin solo by Adrian Primrose. Mrs. Bula Blauvelt accompanied Miss Orthen, and a vocal quartette contributed to the presentations.

Miss Orthen, who is about to study in Leipsic, has a voice of considerable power. She sings with nice expression and exercises perfect control in phrasing and tonal delivery.

## Leschetizky's Analysis of Nationalities

In her life of Theodore Leschetizky, the noted piano teacher, Miss Annette Hullah, records his impressions of the various nationalities who have studied under him:—

"From the English he expects good musicians, good workers, and bad executives; doing by work what the Slav does by instinct; their heads serving them better than their hearts."

"The Americans he finds more spontaneous. Accustomed to keep all their faculties in readiness for the unexpected, their perceptions are quick, and they possess considerable technical facility. They study perhaps more for the sake of being up to date than for the love of music."

"The Russians stand first in Leschetizky's opinion. United to a prodigious technique, they have passion, dramatic power, elemental force, and extraordinary vitality. Turbulent natures, difficult to keep within bonds, but making wonderful players when they have the patience to endure to the end."

"The Pole, less strong and rugged than

## A NEW ROSENTHAL

Austrian Pianist is Said to Have Acquired Still Greater Attainments Since Last Tour Here.

Considerable interest has been created by the announcement that Moriz Rosenthal, the great pianist, will begin his American tour next Fall. According to the estimation of foreign critics, this virtuoso has developed even greater attainments than were displayed during his last appearances in this country. His last season abroad was marked throughout by sensational successes and there is every promise that his forthcoming tour of this country will constitute one of the most important features of the musical year.

Ferdinand Pfohl speaks of Rosenthal in this wise:

"Moriz Rosenthal, the king among the big modern pianists, surprised us with an indescribably tender and sensitive interpretation of Chopin's E minor concerto, reviving its sweetly melodious melancholy and poetic arabesque with his fond and delicate fingers. Rosenthal, the most brilliant among the race of great virtuosi of our time, does homage now to a cult of artistic beauty which must surprise all those who have watched the development of this Titan of the piano."

## EIGHT YEAR OLD BOY, A WONDER

Baby Pianist Astonishes Berlin Critics By His Remarkable Attainments.

BERLIN, April 16.—The musical public here has experienced another sensation. This time it is a Spanish "Wunderkind," Pepito Arriola, by name, who, after two years of study in this country, first under Arthur Nikisch and since then with Mayer-Mahr, made his first public appearance here a few evenings ago at a concert in the Philharmonic.

The boy is only eight years old, but he played the Beethoven C minor Concerto with the Philharmonic Orchestra in an astonishing manner. He has a remarkable technique for such baby hands, plays with much natural feeling and taste and phrases carefully. His performance aroused the greatest enthusiasm.

## GAVE PROGRAMME OF NEVIN COMPOSITIONS

Charles E. Watt, Pianist, Entertains Large Audience in Armour Institute, Chicago.

CHICAGO, April 16.—An audience of 800 students was entertained at the Armour Institute on April 6 by Charles E. Watt,



**CHARLES E. WATT,**  
The Exponent of Ethelbert Nevin's Music.

the well-known exponent of Ethelbert Nevin's music.

Mr. Watt proved to be a pianist of exceptional merit, both in his musicianly conception and finished technique. The occasion was given special interest by the presence on the platform of Dr. Frank W. Gunsaulus, an enthusiast on the subject of music, and a great friend of the late Ethelbert Nevin. Dr. Gunsaulus gave some explanatory remarks, which were both illuminative and timely.

Among Mr. Watt's offerings were the Suite "O'er Hill and Dale," "Berceuse," "Melodies," and the Suite, Op. 16, "in Arcady."



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Marie Nichols Charms Auditors by Brilliancy of her  
Violin Playing—No Novelty Offered by Conduc-  
tor Stock.

CHICAGO, April 14.—The Thomas orchestra gave the third concert in its supplementary series of eight in Orchestra hall yesterday afternoon. The programme contained nothing that was new, but much that is established as favorite. The "Coriolanus" overture of Beethoven, the "Unfinished" Symphony of Schubert, the Prelude, "Good Friday Spell," Transformation and Glorification from "Parsifal," and the Vieuxtemps fourth Concerto for violin—these are numbers with which concertgoers long have been familiar, but which to hear and hear again is ever source of unqualified enjoyment and satisfaction.

There is little to be said of them, for to point out the worth and dramatic power that lie in the Beethoven overture, to try again to analyze the matchless beauty of that most perfect of symphonic works—the "Unfinished" of Schubert—or to dwell upon the magic that lies in the "Parsifal" excerpts, would be but to try to put long established and generally recognized facts into new phraseology, and to tell music lovers that which they already know.

Mr. Stock and his men were in the best of form technically and spiritually. The "Coriolanus" went with splendid vigor and verve, and the Schubert was read with a tonal charm, a poetic sincerity, and a sympathetic understanding which left none of its wondrous beauties unrevealed.

The Vieuxtemps Concerto brought forward as soloist Maris Nichols, a young violinist who was heard here earlier in the season in concert, but who yesterday appeared for the first time in Chicago with orchestra. She is mistress of her difficult instrument, winning from it a tone pure, strong, finely vibrant, and warm. She draws a firm, steady bow, and despite a nervousness, which made itself appreciable more in a slight unevenness in rhythm in rapid work than in the smoothness of the tone in sustained passages, she played with such enjoyable poise and surety as regards interpretative values that only commendation is her portion.

To-night a popular programme was offered, the soloist being Howard Wells, the pianist, who played the Saint-Saëns G minor Concerto. The orchestra numbers included the "Carnaval" Overture of Dvorak, the Menuetto and Fugue for strings, from the Beethoven string Quartet, op. 59, the overture to "Mignon," the first "Peer Gynt" Suite of Grieg, the Strauss "Wine, Woman, and Song" Waltz, and the Theme and Variations from Tchaikowsky's Suite, op. 55, the obligato solo in the last named being played by Mr. Kramer.

### HARLEM HEARS HERBERT.

Holiday Audience Enjoys Orchestra Offerings—Blanche Duffield Sings.

Victor Herbert and his orchestra, whose series of concerts at the New York Hippodrome was interrupted by the appearances there of Sousa's Band, gave an enjoyable concert Sunday night in the Harlem Opera House. It was the composer's first appearance in Harlem at the head of his own orchestra for a long time, and he received a warm welcome from a large holiday audience.

There was a generous sprinkling of Mr. Herbert's own compositions throughout the programme, including selections from "Mlle. Modiste," "Dolly Dollars," "Wonderland" and "Babes in Toyland." Miss Blanche Duffield was the soloist. She sang an appropriate selection in "An Easter Dawn."



STEINWAY PIANO USED.

## SIR EDWARD ELGAR ARRIVES AND JOINS AMERICAN "RUSH"

EMINENT ENGLISH COMPOSER, ON WAY TO  
CINCINNATI, SAYS HE FEELS PERFECTLY  
AT HOME IN THIS COUNTRY

"I always feel at home among Americans; they are so busy and energetic that one cannot help joining in the constant rush," said Sir Edward Elgar to a representative of MUSICAL AMERICA, shortly after his arrival in New York on the Celtic, last Sunday. The coming of this distinguished English composer, to direct the performances of his own works at the Cincinnati May Festival next month, has been looked forward to by musicians throughout the country with interested anticipation.

Sir Edward was true to the spirit, which, he said, he felt when he stepped on American soil. He had hardly been in New York eighteen hours before he was one of the busiest men in the city. Between conferences with his music publishers, interviews with reporters and visits from a host of prominent admirers, every minute of his time was taken up.

Lady Elgar accompanied the composer on his journey, and together they were the guests of Professor Samuel Sanford of Yale University. Sir Edward is by no means a talkative man, yet his discussion of things musical is bound to be of interest, for he represents the highest type of the distinctly modern school. Last year Sir Edward caused somewhat of a sensation in England, by suggesting, in a course of lectures at Birmingham, that English composers might advantageously go outside of their own country for ideas.

In explanation of this stand Sir Edward said, during his stay in New York, that the limitations on the English composer lay largely in the fact that he was inclined to confine his activities to the boundaries of the island.

"Some of us never get off the island," he said, "and that makes a great difference. The most fruitful creative ideas must necessarily result from a research into the best that has been done in other lands."

Referring to the progress made by American composers, Sir Edward admitted that he had not followed intimately the development of our musical composition.



SIR EDWARD ELGAR.

English Composer Now in this country.

"I do not know your American music sufficiently well to express an opinion," he went on to say. "Of course, in England we have all heard and enjoyed the works of Horatio Parker, Chadwick and MacDowell, but I realize that these men represent only part of the work that has been done in America, and therefore, I am not ready to pass judgment on the national endeavor along these lines."

### EASTER MUSIC FOR THE DEAF MUTES

Choir in New York Goes Through Hymn with Finger Language, as Organ Plays.

From Bayonne and Newark, in New Jersey, and even from Baltimore, Md., and Rochester, N. Y., deaf mutes came to New York to attend an Easter service Sunday afternoon in St. Ann's Church for Deaf Mutes in One Hundred and Forty-eighth street, near Amsterdam avenue. There was neither singing nor speaking, yet there was a choir of five women and a sermon by the Rev. John Chamberlain, pastor of the church.

When the sermon was over the choir took its position before the chancel rail, and recited, with nimble fingers, Hymn No. 116, to the accompaniment of the organ. The choir consisted of Gertrude Turner, E. Brewer, M. Brewer, A. Thaldwald and Alice Hudge. Those of the congregation who could hear a little were enchanted by the dim sounds of the organ accompaniment.

### People's Symphony Concerts.

For the first time in the history of the People's Symphony Concerts, an entire programme of Wagner will be presented at the next series of concerts, at Cooper Union on April 19, April 20 at Grand Central Palace, and April 21 at Carnegie Hall. Selections from "Parsifal," "Walkure," "Siegfried," "Götterdämmerung" and the "Meistersinger" will be given, together with the "Kaisermarsch." The soloists will be Georgia Galvin, soprano; J. Humbird Duffey, barytone, and Henry P. Schmitt, violinist.

### FESTIVAL OF IRISH MUSIC IN NEW YORK

Gaelic Society Holds Forth in Carnegie Hall, with Organs, Harps, Pipes and Chorus.

With the organ, a band of harps, the pipes and a chorus of 100 voices, the Gaelic Society held its twenty-seventh annual Feis Ceoil Agus Seanachas, which is Gaelic for Irish musical festival, in Carnegie Hall, New York, Sunday night.

The soloists were Mrs. Florence Turner-Maley, soprano; Mrs. Helen O'Donnell, contralto; Lloyd Rand, tenor; F. J. Budelman, tenor; Edward O'Mahony, basso; John Cheshire, harper; James Scanlan, piper; Bernard O'Donnell, accompanist, and Henry Magee, musical director.

In an address, Justice O'Brien said that in the annals of nations no fact is more patent than that people who can retain their name, their language and their music, no matter how desperate in other respects may be their straits, need never despair of ultimate triumph, "for," the justice said, "these are the pledges of liberty and the guaranties of nationality."

### Marteau Plays in Ithaca.

ITHACA, N. Y., April 16.—Henri Marteau appeared here Saturday night of last week, but, unfortunately, was greeted by a small audience, a fact which resulted probably from the close proximity of the concerts of Sousa's Band and the Music Festival. From an artistic standpoint, however, Mr. Marteau's recital was a decided success, and those who heard him were liberal in their applause.

## CONRIED LOSES \$10,000 ON ST. LOUIS SEASON

THEN HIS REPRESENTATIVE INSULTS  
CITY BY MAKING DISPARAGING  
REMARKS.

Ernest Goerlitz Declares Company Will Not Visit  
Place Again — Holy Week Blamed for Small  
Attendance.

ST. LOUIS, April 14.—Heinrich Conried, director of the Metropolitan opera company, will declare a boycott upon St. Louis, according to a parting statement made by Ernest Goerlitz, his personal representative, as he boarded a special train which conveyed the members of the company to Kansas City. Because the St. Louis public is "not capable of appreciating grand opera" Mr. Conried's engagement at the Olympic cost him \$10,000, according to Mr. Goerlitz.

"We will not come to St. Louis again," he said. "It is the first city we have visited where we lost money this season."

"What is the reason?" he was asked. "Oh, I don't know," he said sarcastically. "I presume they like to see 'The Burglar's Daughter' or a vaudeville show too well. The people in St. Louis certainly do not appreciate grand opera."

Mr. Goerlitz was not only disconsolate, he was disgusted.

"If St. Louis ever sees Mme. Eames and Mr. Conried's other stars again," he said, "the people will have to raise a public fund and guarantee us a certain amount. Otherwise we will mark St. Louis off our map."

Professor Walter L. Sheldon, lecturer of the Ethical Society, replying to the statement of Mr. Goerlitz that St. Louis does not appreciate grand opera, declared it "an insult" to St. Louis that the Metropolitan grand opera company should be brought here in Holy Week. He said this financial loss of which Mr. Conried complains indicated to him that others took the same view as does the professor.

"I don't believe the company will refuse to book St. Louis in the future," said Professor Sheldon, "but I do think that they will stay away during the one week that is most religiously observed of the whole year."

### GOERLITZ SCOLDS KANSAS CITY ALSO

Conried's Assistant Angry Because Company Lost Money There.

KANSAS CITY, April 14.—In no happy frame of mind Ernst Goerlitz, manager for Heinrich Conried of the Metropolitan Grand Opera company, stood in the lobby of Convention hall last night after the performance of "Martha." The company had lost money on the two performances here, he said. Mr. Goerlitz said other things about Kansas City—some of them very unpleasant.

"You need skipping for a season or two," he said. "Our experience to-day shows us that it will not do hereafter for the Metropolitan company to appear for two seasons consecutively in Kansas City. Your music lovers may think you want grand opera once a year, but it appears that there are not enough of that class to pay us in coming here again for two or perhaps three years."

The receipts yesterday were \$8,586, of which the "Lohengrin" matinee brought in \$2,036. Last year the Metropolitan company gave three performances in Convention hall for which the gross receipts were \$27,841.

"We lost money by playing Kansas City this season," said Mr. Goerlitz after last night's receipts had been counted. "I think this will be the last time that the Metropolitan company will come to Kansas City without a guarantee. Mr. Conried would like to educate Kansas City to grand operas, but he will not do it at a loss."

... JOSEF L'HÉVINNE  
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## ORIGINALITY LACKING IN HUSS COMPOSITION

KNEISEL QUARTETTE SAVES CON-  
CERT FROM DEVELOPING  
MEDIOCRITY.

Mrs. Huss, Possessed of Good Voice, Still Lacking  
in Technical Control—Quartette Plays Well.

Despite the lateness of the season the concert given by Henry Holden Huss and Hildegard Hoffmann Huss with the able assistance of the Kneisel Quartette attracted a large audience to Mendelssohn Hall, New York, on April 17. The programme opened with the first movement of Schubert's G major Quartette, followed by a group of songs, including Paradies's "Quel ruscelletto," Dr. Arne's "Polly Willis," Bach's "Patron, des macht der Wind," Wagner's "Traume" and Schumann's "Widmung" sung by Mme. Huss.



MR. AND MRS. H. H. HUSS,  
Who Gave a Recital, Aided by the  
Kneisel Quartette.

The rest of the afternoon was devoted to Mr. Huss's compositions, which included a group of piano pieces, a string quartette, a sonata for violin and piano, a "Romanza" for cello and a group of songs. The audience was appreciative and liberal with applause, but Mr. Huss has not sufficient wealth or variety of ideas, nor are those he has characterized by sufficient originality to justify devoting practically a whole programme to his compositions. He was fortunate in having the support of the Kneisels, whose artistic playing did all that could be done to raise the numbers in which they participated above the level of mediocrity.

Madame Hoffmann Huss possesses a mezzo-soprano voice of good range and of warm color in the lower register. Her higher notes are not of pleasing quality nor are they well under control. In fact, the management of her voice gives her, as yet, so much concern that she cannot pay sufficient attention to artistic interpretation and breadth of treatment. Her conception of Schumann's "Widmung" was notably shallow. She was most successful in the Bach aria and some of her husband's songs.

### Women's Orchestra Reception.

Mme. Beatrice Goldie has arranged an attractive programme for the informal reception of the Women's Philharmonic Society which takes place this afternoon, April 21, in the banquet room of the Waldorf-Astoria, New York city. Olive Mead will conduct the orchestra and the soloists will be Margaret H. Read, piano; Beatrice Eberhard, violinist; McCall Lanham, barytone and Justin Thatcher, tenor.

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## OPERA STARS IN EARTHQUAKE

(Continued from page 1)

With the first news of the disaster in San Francisco, the Metropolitan Opera House in New York soon became a centre of excitement. Mr. Conried and his staff, together with the directors of the company, spared no efforts in attempting to get into communication with the stricken city, and to the hundreds of relatives and friends of members of the company, all available information concerning the welfare of the singers was given out.

All Wednesday night there was a constant demand for news.

"Have you heard anything yet?" asked anxious inquirers with tears in their eyes. To all was given the same reply, "We are



BESSIE ABBOTT.

doing everything in our power to reach the city by wire, but the only news we have is what has been given in the papers. So far as we know, none of the principals in the company is killed or injured."

Women whose appearances gave evidence that they had had no sleep since the first news of the earthquake had reached New York, became hysterical, and turned from the office in Thirty-ninth street in despair. Even the near relatives of Mr. Goerlitz, the executive head of the company during its stay in San Francisco, were unable to get satisfaction through their constant appeal at the Metropolitan office.

As MUSICAL AMERICA goes to press, the latest authentic information that came to Mr. Conried, was the fact that the principals in the company had been moved from the Palace Hotel to the St. Francis. Then came word that the St. Francis was threatened with fire and that another change was necessary.

Only two performances of the San Francisco season, upon which Mr. Conried had depended for the financial success of his tour, had been given up to the time of the catastrophe. On the opening night, April 16, "The Queen of Sheba" was produced with these principals: Edyth Walker, Marie Rappold, Bella Alten, Messrs. Dippel, Van Rooy, Blass, Muhlmann and Mr. Hertz, conductor. On the night before the Opera House was in ruins, "Carmen" was given in French, with Fremstad, Abbott, Ralph, Jacoby, Caruso, Journet, Begue, Parvis, Dufriche, Reiss and Vigna conducting.

The remainder of the bills arranged for the stay in San Francisco included the following operas: Wednesday, April 18, matinee, "The Marriage of Figaro," evening "Lohengrin;" Thursday, April 19, "La Boheme;" Friday, April 20, "Die Walkure;" Saturday, April 21, matinee, "Don Pasquale" and "Haensel und Gretel;" evening, "Faust;" Monday, April 21, "Marta;" Tuesday, April 24, "Siegfried;" Wednesday matinee, April 25, "La Boheme;" evening, "Tosca;" Thursday, April 26, "Tannhauser;" Friday, April 27, "Faust." The opera for the farewell

matinee and evening performances of April 28 had not been decided upon.

Mr. Conried had hoped to extend the two weeks' season in San Francisco, in order to make up, so far as possible, the deficits incurred in the other cities of the tour. After leaving San Francisco it had been planned to take the company to Los Angeles, where a one night stand was to be played. All these plans, of course, were made impossible and it was said at the Opera House, that until further information concerning the welfare of the company should be received, it was arranged that the members were to come back to New York as quickly as the trains could bring them.

A rumor to the effect that Mr. Conried would give a supplementary season in New York upon the arrival here of the company was denied at his office. It was said, however, that one performance in the nature of a benefit, might be given.

The first authentic details of the disaster received by any private individual in New York City reached Ernest Urchs, of Steinway & Sons, at 3 o'clock on the afternoon of April 18. It stated that the Palace Hotel, where the opera artists were quartered, and the Grand Opera house, were then in flames, and that the situation of all concerned was very precarious.

The first direct news received from any artist reached Professor Wilhelm Stengel from his wife, Mme. Sembrich, who had been at the Palace, but moved to the St. Francis Hotel, and reported that she was safe for the time being. Professor Stengel, who had just recovered from a serious automobile accident, was seriously concerned about his wife's safety, but rallied when the telegram in question reached him.



GIUSEPPE CAMPANARI.

The complete list of principals in Mr. Conried's company in San Francisco is:

Ernest Goerlitz, personal representative of Mr. Conried; Eugene Castel-Bert, technique director; Eugene Dufriche, stage director; Frank Rigo, stage director; Chorusmaster Pietro Nepoli, Librarian Lionel Mapleson; Charles Henry Meltzer, personal secretary of Mr. Goerlitz; Colgate Gorlich, general treasurer, and the following stars:

Sopranos—Bessie Abbott, Bella Alten, Emma Eames, Paula Ralph, Marie Rappold, Marcella Sembrich and Marion Weed.

Mezzo sopranos and contraltos—Olive Fremstad, Louise Homer, Josephine Jacoby, Helen Mapleson, Florence Mulford, Johanna Poehlmann and Edyth Walker.

Bassos—Robert Blass, Marcel Journet, Pol Plancon and Angelo Rossi.

Tenors—Jacques Bars, Alois Burgstaller, Enrico Caruso, Andreas Dippel, Giovanni Paroli and Albert Reiss.

Barytones—Bernard Begue, Giuseppe Campanari, Otto Gorlitz, Adolph Muhlmann, Taurino Parvis, Antoine Scotti and Anton Van Rooy.

Conductors—Nahan Franko, Alfred Hertz and Arturo Vigna.

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## SANG "SEASONS" MINUS DRINKING CHORUSES

BOSTON ORGANIZATION GIVES TEM-  
PERANCE PERFORMANCE OF  
HAYDN'S ORATORIO.

Mme. Anita Rio Praised for Her Fine Voice, and In-  
tellectual Singing—Henri G. Scott and Ben  
Davies Also Heard.

BOSTON, April 16.—The Handel and Haydn Society, Emil Mollenhauer conductor, gave the fourth and last concert of its first season, last night, in Symphony Hall. The oratorio performed was Haydn's "Seasons." The society was assisted by Mme. Anita Rio, soprano; Ben Davies, tenor; Henri G. Scott, basso; H. G. Tucker, organist, and an orchestra with J. W. Crowley concert master. There was a large, well entertained and appreciative audience.

Haydn's "Seasons" has not been performed here as a whole at a Handel and Haydn concert since the seventies. There was a performance by the Cecilia in 1890, but it was one only of excerpts and of poor quality. Then, as last night, the great chorus that ends the section "Autumn," was omitted.

Joyful, joyful the liquor flows,  
The bulky tuns are fill'd."

No liquor flowed last night in song, or in a pickwickian sense.

"Come, companions, fill the tankard,  
Drain the goblet; jocund let us be!  
And hail to the wine!"

This chorus, was omitted also. The young men and maidens and the maturer members of the Handel and Haydn did not troll out lustily the inspiring words:

"Now let us brim the foaming cup,  
Push it on, press it on, send it around!  
Then let us sing in chorus full,  
The joyous produce from the grape.  
All hail to the wine, old age's friend,  
Of care and grief the cure!"

The Handel and Haydn in 1875 was not so squeamish. This chorus was then sung.

The performance was, as a rule, excellent. The chorus sang with animation and with suitable expression, although the volume of tone coming from so many was at times surprisingly small. The orchestra played with spirit and accompanied the solos and concerted numbers sympathetically.

Mme. Rio showed the fine artistic qualities that have put her at the head of American sopranos in oratorio. Mr. Davies sang with a finer sense of differentiation in sentiment than is his wont.

Mr. Scott, who made his first appearance at these concerts, has a good voice, and he sings with understanding; but he is more fortunate in animated phrases than in those that are sustained. The latter last night were disfigured by a tremolo.

### MUSIC TEACHERS' PLANS

MINNEAPOLIS, April 17.—Plans are rapidly taking shape for the coming meeting of the Minnesota Music Teachers' association, which convenes in this city during the early part of June. Gustavus Johnson of this city is the president of the association and is in collaboration with Willard Patten, the chairman of the programme committee, and the other members in preparing plans which will be of real interest to instructors.

The committee has definitely arranged for a "Native Composers" concert, and one by "State Talent." There will be round tables, lectures and talks on different phases of music teaching, including the public schools. A concert by Charles W. Clark, the celebrated barytone, is practically assured and a piano recital by Mary Angell will be another attraction.

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# SYRACUSE WILL HAVE ANNUAL FESTIVAL NEXT WEEK

## FINE PROGRAMMES ARE ARRANGED FOR CONCERTS

SYRACUSE, April 18.—Final rehearsals are being held, and all arrangements are being perfected for the annual Spring festival to be held in this city Monday, Tuesday, and Wednesday. With the gradually increasing interest being manifested in the yearly series of concerts and the growing strength of the Choral Society as a musical organization, there is every reason to believe that this festival will excel all previous ones in point of attendance and in standard of excellence.

Behind the festival is the movement to establish here a new and handsome auditorium for concert purposes. To Tom Ward, the popular associate director of



**TOM WARD,**  
Conductor of the Syracuse Festival.

the festival, belongs much of the credit for the impetus which has of late years, been given to this project. In 1901 Mr. Ward personally collected a guarantee fund of \$6,000, and the festivals have been given annually since that time with the hope that they will be the means of swelling the association's funds sufficiently to bring about a realization of the music hall plan.

## NOTED SOLOISTS AT ANN ARBOR FESTIVAL

ANN ARBOR, MICH., April 17.—The thirteenth annual May festival in Ann Arbor will be held from May 10 to 12 inclusive, under the direction of Albert A. Stanley.

The soloists include Mme. Charlotte Maconda, soprano; Mrs. Lillian French Read, soprano; Frances Caspari, soprano; Mme. Isabelle Bouton, contralto; Grace Munson, contralto; Glenn Hall, tenor; Ellison van Hoose, tenor; Giuseppe Campanari, barytone; Gwylm Miles, barytone; William Howland, barytone; Herbert Witherspoon, basso, and Brahm Van den Berg, pianist. The Theodore Thomas Orchestra will also be heard.

The festival will close Saturday evening with a production of "Aida," with Mes. Maconda and Bouton, Miss Caspari and Messrs. Van Hoose, Miles, Witherspoon, Howland and Killeen in the cast.



**ANITA RIO,**  
Soprano Soloist at the Festival.

Until Syracuse is equipped with a new auditorium the festivals will be continued in the Alhambra Rink, which, for all practical purposes, is satisfactory for the concerts. F. R. Hazard, president of the association, and a man of considerable public spirit, has done much to encourage the society in its performances, and for financial resources, there is a backing of seven hundred members, who pay ten dollars a year, which entitles them to two seats for each concert, and practically guarantees the expenses of the festival.

The programmes which will be offered next week are replete with interesting items. They will enlist the services of

Mme. Anita Rio, soprano; Isabelle Bouton, mezzo-soprano; Josephine Knight, soprano; Edward Johnson, tenor; Emilio De Gogorza, barytone; L. B. Merrill, basso; Tom Ward, tenor; Gwylm Miles, barytone; Louise Ormsby, soprano; Waldemar Luetsch, piano, and the Boston Festival Orchestra, under the direction of Emil Mollenhauer.

Bizet's "Carmen" and Verdi's "Requiem Mass" will be among the more important works to be presented by the chorus, orchestra and soloists. "Carmen" will be given on Monday afternoon, with the following cast of characters: *Micaela*, Anita Rio; *Carmen*, Isabelle Bouton; *Mercedes*, Miss Knight; *Don*

## ASSOCIATION PLANNING FOR A NEW TEMPLE OF MUSIC

Jose, Edward Johnson; Escamillo, Mr. De Gogorza; Zuniga Morales, L. B. Merrill; Lillas Pastia, Tom Ward, and Remendado, Mr. Kenney.

Tuesday afternoon will be given up to a miscellaneous programme of orchestral, instrumental and vocal numbers. The concert of Tuesday evening should be the popular event of the series. The programme has been arranged with this object in view and contains numbers for Anita Rio and Gwylm Miles, both as soloists and in duet, a suite for the Boston Festival orchestra. Pinsuti's "We'll Gaily Sing and Play" (introducing "The Last Rose of Summer") with chorus, orchestra and Mme. Rio; "The Cruisken Lawn," with chorus, orchestra and Mr. Miles. At this concert the Festival



**EDWARD JOHNSON,**  
Tenor at Syracuse Festival.

chorus has an excellent opportunity for good work in "The Singers." There will also be an aria by Mme. Rio, an aria by Mr. Miles, "Abenlied" (Schumann) by string orchestra and Grieg's "Recognition of Land" by Mr. Miles, the chorus and orchestra.

There will be another miscellaneous programme Wednesday afternoon, and the soloists in the performance of the "Requiem" on Wednesday evening will be Miss Ormsby, Mme. Bouton, Lloyd Rand, and L. B. Merrill.

## "Songs of a Troubadour."

A series of humorous ballads in an entirely new vein, by Johan Racer, had their first public hearing on April 18, at Memorial Hall, Flatbush Avenue, and Schermerhorn Street, Brooklyn. Mr. Racer has a delightful barytone voice and was one of Duprez's favorite pupils. Since coming to America he has had charge of the vocal departments of several large conservatories. For the last four years he has had a vocal studio in Brooklyn, where his success as a teacher has been marked.

## Nordica and Ysaye to Tour.

During next November and December Mme. Nordica and Mr. Ysaye will tour the large cities together and will give a programme, ending it on each occasion with Mme. Nordica's singing Gounod's "Ave Maria," with violin obligato played by Mr. Ysaye.

## Brooklyn Symphony Orchestra.

ALBANY, April 16.—The Brooklyn Symphony Orchestra, of Brooklyn, has been incorporated with the Secretary of State, to maintain a grand orchestra and to encourage the study of music. The directors for the first year are: Ferdinand Siegel, H. J. Braham, Richard Cohn, C. O. Bergstrohm, John H. Brown, Max Laventhal, William Hall, J. C. Ross and Alexander Buhle, of Brooklyn.

## Grand Opera in San Francisco.

SAN FRANCISCO, April 16.—The Conried grand opera season of two weeks opened to-night with Goldmark's "Queen of Sheba" at the Grand Opera House. Mme. Walker was the queen, Mme. Rappold the Sulamith. The Assad was Dippel and Van Rooy the King Solomon. Miss Alten and Blass Muhlman and Bayer filled out the cast.

## NEMES CONCERTS END.

### An Interesting Programme Offered by Detroit Musicians.

DETROIT, April 14.—Extra seats were needed at the last Nemes concert in the Liggett school this week. The offerings were varied, ranging from Brahms to Tartini, but all were applauded with equal enthusiasm. The Brahms sonata in A major opened the concert. Two solos for violin were played by Mr. Nemes with his accustomed finish and fire.

Mme. Nemes was heard to advantage in three solos for piano. The excellent programme concluded with Dvorak's bizarre and unlovely but characteristic and interesting "Dumky" trio. In this Emma McDonald was heard as cellist for the first time in these concerts. She has a smooth and colorful tone and plays with real appreciation and intelligence.

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## NORDICA'S FAILURE TO SING AT SHORE

ATLANTIC CITY SOCIAL ELEMENT  
WROUGHT UP WHEN RECITAL  
IS CANCELLED.

Difference Between Prima Donna's Booking Agent  
and Concert Managers Causes Disappointment  
of Large Audience—Talk of Suit.

ATLANTIC CITY, N. J., April 16.—The social element of this resort was much wrought up last week on account of Mme. Nordica's failure to keep an engagement to sing here Wednesday night. Although the money paid in advance for tickets to hear the recital was refunded by the local managers, dissatisfaction was expressed over the eleventh hour procedure of cancelling the engagement.

The local managers are talking of a suit for damages, declaring that they were ready to pay the contract price of \$2,500 cash and that they had engaged part of the New York Symphony Orchestra to assist at the concert.

R. E. Johnston, who is Mme. Nordica's booking agent, said he was reluctant to cancel the engagement, but maintained that "business is business" and the disagreeable weather had given promise of so slim an audience that it had been deemed advisable to call the arrangements off. Mr. Johnston further maintained that before the weather had cleared there was on hand only \$1,800 of the necessary guarantee and when the crowds turned out to buy tickets, it was too late to enable Mme. Nordica to reach Atlantic City.

### Nordica Disappoints Chicago.

CHICAGO, April 14.—Mme. Nordica did not appear at the Auditorium in song recital this evening. Late last night her booking agent, R. E. Johnston, wired that he regretted he was obliged to postpone her appearance in Chicago until Sunday evening, April 29. The reason given is that on account of unfilled extra engagements in the East. Mme. Nordica's Western tour will be delayed over a week. She intended to make a short Spring tour of twenty concerts, but the list has been extended to thirty engagements, most of which are east of Chicago.

### HEARS COMPOSER PLAY.

Audience in Milwaukee Admires Middleschulte's Organ Concerto.

MILWAUKEE, April 16.—At the concert of the Theodore Thomas Orchestra in the Pabst Theatre Tuesday night, Wilhelm Middleschulte, the organist-composer played his A minor organ concerto, winning the admiration of a large audience. The work proved to be one of the profoundest bits of contrapuntal writing ever heard in this city. Mr. Middleschulte fully sustained his reputation as an organist of the highest attainments.

The orchestra, under Frederick A. Stock presented a delightful programme, although the playing of the musicians gave occasional evidence of the wear and tear incident to their travels.

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## YOUNG 'CELLIST INTERESTS BOSTON

Doris Adelle White, Aged Twelve, Gives  
Decided Promise of Future Greatness.

BOSTON, April 16.—This city of musicians is proud of Doris Adelle White, a twelve-year-old 'cellist of more than ordinary promise. She is the daughter of Mr. and Mrs. Henry B. White and was born in Malden, June 22d, 1894. She showed musical talent very early, and a violin was given to her for a Christmas gift, but she refused



DORIS ADELLE WHITE,  
A Talented Child 'Cellist.

to play on it, refusing also to play the piano. One evening at a concert she heard a violoncello and became enthusiastic, declaring that that was the instrument she desired to play.

That week she was sent to Leon Van Vliet, a 'cello teacher of Boston, and to date she has studied just eighteen months. Her progress from the first has been remarkable, she rarely having to review a lesson and after a few months' work appeared in public. Considering the short time of study on the most difficult of stringed instruments, her teacher and those having heard her play, pronounce her work remarkable and predict a brilliant future.

She is unusually large and strong for her age and seems naturally fitted for the instrument, using at this time, and in fact for the last year, a full-sized instrument, a very unusual thing at her age. Her tone is strong and intonation absolutely correct.

This is really her first season as far as appearing in public and her reception has been most cordial, receiving many recalls. It has been stated in several local papers that she was to study abroad, beginning with the Spring, which is an error as she will not do so until after her graduation from the public grammar school, when it is intended she shall take up special studies privately and spend most of her time with her music.

### Oratorio of "St. Ursula."

Elaborate preparations are being made by the Catholic Dramatic Oratorio Society for its production of the oratorio "St. Ursula," by Frederick H. Cowen, at Madison Square Garden Concert Hall on the evening of May 2. Among the boxholders will be Archbishop Farley, the Right Rev. Monsignor Lavelle, the Right Rev. Monsignor McCready, the very Rev. Clement Thunette, the Rev. Francis H. Wall, the Rev. John J. Hughes, the Rev. David W. Hearn, the Rev. Michael J. Considine, the Rev. Joseph L. Hoey, the Rev. William Livingston, the Rev. Malick A. Cunneen, Mrs. William Arnold, Mrs. J. Henry Haggerty, Mrs. James Devlin, Mrs. David McClure, Miss Annie Leary, Miss Crimmins and Miss McCann.

### Bach's "St. Matthew Passion" Sung.

BALTIMORE, April 16.—The Bach Choir under the direction of Mr. Randolph, gave a creditable performance of Bach's "St. Matthew Passion" Tuesday night. The work was presented with the assistance of an orchestra of local musicians and these soloists: Mrs. Margaret Cummins Rabold, soprano; Mrs. Anna Taylor Jones, contralto; William H. Rieger, tenor, and Herbert Witherspoon, basso.

## RUBINSTEIN CLUB AT THE WALDORF

Conductor William R. Chapman Re-  
appears in New York After His  
Long Continued Illness.

The third private concert of the Rubinstein Club, of New York, took place in the Grand Ball Room of the Waldorf-Astoria, on April 19. William R. Chapman, the well-known conductor, who has been ill for the greater part of the Winter, made his appearance for the first time in New York this season and was warmly received. The programme was composed largely of request numbers, and proved to be highly enjoyable.

Ellen Beach Yaw was the soloist. A more detailed review of the concert will be published in MUSICAL AMERICA next week.

## MUSIC TO HONOR JOHN PAUL JONES

Joseph Pache Will Conduct Chorus at  
Ceremonies Incident to National  
Event.

YORK, PA., April 16.—Professor Joseph Pache, conductor of the York Oratorio society, has been selected to take charge of all the musical arrangements incident to the ceremonies to be held over the body of John Paul Jones at Annapolis, Md., April 24, on which date the casket containing the body will be interred in the soil of his native country after having been lying in an unknown grave in France for nearly a century.

The vocal music will be furnished by the Baltimore Oratorio society, of which Prof. Pache is conductor also, while President Roosevelt has placed the entire Marine band at Prof. Pache's disposal for the accompaniment of the choral numbers and the military music so closely associated with an occurrence of international import, such as will be the reinterment of John Paul Jones. The Oratorio Society will sing at the direct invitation of Governor Warfield, of Maryland, who offered as an inducement the payment of all expenses incurred by the Society in complying with his wishes. The chorus will number 350 voices, all of which are component units of the Baltimore choral organization, of which Prof. Pache is the guiding spirit.

## YOUNG WOMEN OF BOSTON ENTERTAIN

Present an Interesting Programme of  
Vocal and Instrumental Music in  
Chickering Hall.

BOSTON, April 16.—Chickering Hall held a large and interested audience, Thursday night, on the occasion of a concert given by Llewella Martin and Katharine Stillings assisted by Misses Ripley, Langtry, Reed and Jewell. No male nor matron assisted in any part of the programme and the young ladies evidently required no help of this kind, for they had arranged a well contrasted programme among themselves and carried it out creditably.

Miss Martin is a contralto of pleasing, but not dramatic voice. She first appeared in a group of songs by Robert Franz and Grieg and her interpretations proved to be decidedly effective.

Miss Stillings appeared in several violin selections, Vieuxtemps' Concerto in E, Tartini's Sonata in G, and also led a string quartette in the first movement of Mendelssohn's D major quartette. The quartette played creditably. Miss Stillings' solos were the finest part of the programme. She has a good, broad style of bowing and her harmonics are full-toned and clear, while her double-stopping is especially brilliant and well-intoned.

Queen Wilhelmina of Holland is bearing the cost of concerts given by well-known singers in the slum quarters of The Hague. Only the poorest people are allowed to attend.



Anton Bauman, professor of violoncello at The Hague Conservatory and himself an eminent Dutch 'cellist is dead, aged fifty-six.

Hector Salomon, a composer of considerable talent, died recently in Paris, where several of his operas had been sung at the Opera.

Etienne Girard, a directress of music publishing house founded in Paris in the beginning of the Nineteenth century, is dead, aged sixty-six.

Mlle. Poinot, a noted French operatic singer is dead. She was noted for her brilliant singing in "La Juive," "Sapho," "Les Huguenots" and other operas, popular in the middle of the last century.

Leonardo Monlaone, a well-known professor of music in Genoa, is dead in that city. He was born in Alexandria, Egypt, in 1839, and made a name for himself both as a singer and teacher.

## SOUSA DELIGHTS EASTER AUDIENCE

Another Great Assemblage Hears March  
King Conduct His Band in New  
York Hippodrome.

Standing room was at a premium at the Hippodrome in New York, Sunday night, when more than five thousand persons crowded the big theatre to hear Sousa's Band. It was a typical Easter holiday audience, and the house was a great mass of color, with the new Spring gowns and hats worn for the first time.

The printed programme did not contain many of the familiar Sousa numbers, but the audience got them as encores, which the bandmaster obligingly granted in answer to the applause which greeted every selection. For instance, after "The Dying Poet," which was to end the first part, "The Stars and Stripes Forever" was played, and Mr. Sousa was brought back to lead his men in a stirring rendering of "El Capitan" and so it went all evening, from Leutner's "Festival" overture, which began it, to the introduction of the third act of "Lohengrin," which ended the programme. "The Bride Elect" sextette and "Sheridan's Ride" were others of the band selections.

"The Free Lance," a march from Messrs. Sousa and Harry B. Smith's new military opera of the same name, was played and received much applause.

Elizabeth Schiller, soprano, was heard in Leo Stearns' "Spring" waltz song, which she sang with fine effect. She responded to two encores. The other soloist was Jeanette Powers, violiniste, who played Saint Saens's "Rondo Capriccioso" and was well received.

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PLAYS "GOOD FRIDAY SPELL"  
EXQUISITELY.

Bach's Organ Toccata, Liszt's "Faust" Symphony and Two Songs by Ben Davies, Complete Interesting Programme.

Boston, April 13.—The regular Friday afternoon concert of the Boston Symphony Orchestra was shifted to Thursday because of Good Friday, and Mr. Gericke, who is rarely heedful of occasions, put the "Good Friday Spell" from "Parsifal" on his programme. Heard apart from the theatre and by itself, as it was yesterday, it becomes music of the Spring and of a mood that no other composer has put so imaginatively and so persuasively into tones. It is music, if the listener may let fancy run a little, of the creeping of the Spring over the meadow grass and the little flowers of the glade where Gurnemanz has hidden himself. It is insinuating music as of a Spring that comes hesitatingly and light-footed. There is the softness of young greens and of misty lights in it—of sunshine that is not too hot, of winds that are not too strong.

Perhaps the occasion, from another point of view, prompted the Toccata of Bach for the organ, which began the concert and which Mr. Goodrich played with lucid, proportionate and steadily curving and amplifying sonority.

Ben Davies sang Max's long scene from "Der Freischuetz," and Coloridge-Taylor's "Onaway, Awake" in a manner that lacked chiefly the finer power to summon moods and emotions.

Liszt's "Faust" Symphony made up the rest of the programme, and was superbly played. For the hour which the Symphony occupied, the power of the music caught up the conductor, the orchestra and the audience, and when the final chord was played, the whole room arose as one person and applauded the players and their leader.

## MR. DAMROSCH'S TOUR

New York Symphony Orchestra on its Southern Trip.

The New York Symphony Orchestra, under the direction of Walter Damrosch is making a comprehensive tour of the South. The itinerary, including the concerts of this week, is as follows:

Wilkesbarre, Pa., April 18; Washington, April 19; Lynchburg, Va., April 20; Norfolk, Va., April 21; Raleigh, N. C., April 23; Wilmington, N. C., April 24; Spartanburg, S. C., April 25, 26, and 27; Asheville, N. C., April 28; Columbus, Miss., April 30; Memphis, Tenn., May 1; Birmingham, Ala., May 2; Chattanooga, Tenn., May 3; Nashville, Tenn., May 4; Paducah, Ky., May 5; St. Louis, May 6 and Louisville, May 7. Other engagements are pending.

### Aeolian Concert in New York.

The soloists at the Aeolian concert in New York on April 14 were Lila Ormand, contralto, and Ernest Hunter, organist. The programme contained some interesting items of Rachmaninoff, Tchaikowsky, Elgar, Arensky, Henschel and Von der Stucken.

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## "DREAM OF GERONTIUS" WELL SUNG BY MONTREAL ORATORIO

HORACE W. REYNER'S ORGANIZATION DOES  
NOTABLE WORK IN ELGAR'S  
COMPOSITION

MONTREAL, April 14.—Horace W. Reyner, conductor of the Oratorio Society, produced Sir Edward Elgar's "Dream of Gerontius" at the Arena last Thursday evening with most satisfactory results. Mr. Reyner founded this choral association in 1901 without the assistance of any outside financial aid and through sheer tenacity and hard work has given annual concerts that have all resulted well, both artistically and financially.

The concert opened with the singing of "God Save the King" arranged by Elgar. Next came two orchestral numbers, by the same composer: "Chanson de Nuit" and "Chanson du Matin," played by the Montreal Symphony Orchestra and conducted by its leader J. J. Goulet.

Madame Shotwell-Piper had been engaged to sing at the two concerts, but fell ill and was unable to fill her engagement. In her place Mrs. Ruby Cutler Savage came from New York. She gave three songs with a fine, clear, ringing voice and was applauded heartily.

And finally the "Dream of Gerontius" was produced. Without going into details, it may at once be said that the chorus and orchestra did their work in most finished style. The "Kyrie Eleison," "Holy Mary," &c., with its beautifully wrought harmonies, at once settled the question as to the fitness of the choir to sing the work. The difficult "Chorus of the Demons," in the second part, also showed with what care the training of the vocal masses had been prepared.

Dr. Ion Jackson, the tenor, did not seem at his best; he labored along at times, especially in the long solo of the first part, "Sanctus Fortis," singing with effort. Madame Katherine Fisk was ill at ease in the rôle of the Angel, and in the last solo did not sing with any sign of self-reliance. Her voice is good, although the enunciation is not always clear. Julian Walker, basso, displayed sentiment, musicianly feeling and a good deal of warmth.

Last evening the "Messiah" was performed with the same soloists. Madame Fisk and Dr. Jackson did full justice to this work, in which they were at ease. Madame Savage confirmed the good im-



HORACE W. REYNER  
Conductor of the Montreal Oratorio Society.

pression of the previous concert, and Julian Walker was at his best.

Among those present on Thursday evening: Charles Cassils, Mrs. H. L. Rutherford, G. A. Greene, W. J. Morrice, H. B. Angus, A. R. Creelman, T. J. Drummond, Mrs. J. A. Bell, James Baillie, Sir Montagu Allan, John Murphy, John Turnbull, Lady Drummond, William Hanson, J. C. Holden, J. B. Learmont, Mrs. C. T. Shaw, Charles Gurd, W. S. Leslie, George Olds, Mrs. J. N. Greenshields, W. G. Brown, John G. Savage, A. McDougald, W. H. Smith, Dr. Byers, Dr. Gurd, Hugh A. Allan, Lachlan Gibb, Hugh Paton, Hugh Wingham, W. J. Benallack, R. A. Becket, R. R. Stevenson, J. K. Ward, S. O. Shorey, H. A. Hodgson, James Ross, A. R. Oughtred, Mrs. G. S. Pelton, Dr. Carmichael, Benjamin Burland, Robert Munro, D. Williamson, C. W. Spencer, Rev. John Mackay, George Creak, Mrs. Clark Murray, H. R. Ives, Dr. George E. Armstrong, Samuel Bell, G. W. Cornish, S. W. Ewing, Sydney C. Dalton, F. Langlois, and many others.

## Sir Edward Elgar, Chemist

Sir Edward Elgar's scientific hobby is chemistry; he has a laboratory. He studies also the hidden life of the very poor and destitute. As a young man he drove round with a baker's cart delivering bread to the houses of the very poor, in the hope that in this manner he might see something of the way in which they lived, and for weeks together he accompanied a doctor in the slums, eagerly in search for anything typically human. A man of the world, he is at home in the house of both prince and peasant. In a recent interview, printed in the "Musical World," Elgar expressed the opinion that abstract music is the truest and highest form in which the art can be presented. Programme music was, he said, largely brought in by the influence of the critics; it suited those who approach music from the literary side; it was a side path leading one to much beautiful country, but off the main road. Sir Edward further remarked that young men in the twenties insist upon writing heavy and lugubrious

music, metaphysical and introspective, to which the public will not listen. What the average man of musical tastes prefers is something frank, buoyant, hopeful, and inspiring, and it is precisely this that our young composers seem unwilling or unable to provide. When a composer has given unmistakable evidence that he has the root of the matter in him, that he is so far master of the medium in which he is working that he can express himself clearly and unhesitatingly, then probably the public will be glad to hear his more intimate and serious work. Just at present it seems to be the habit of young men to take the whole world *au grand sérieux*; it is a desperately melancholy place, without hope, without joy, without dignity or grandeur. The spirit of Omar Khayyam is upon them, and they pour out the pessimism of Tchaikowsky through the medium of orchestral effects weakly imitative of Richard Strauss. English music should embody English National characteristics—English legend, history, struggles, traditions.

## CHAMBER MUSIC BY THE ASCHENBROEDEL

ORCHESTRA UNDER SAM FRANKO  
PRESENTS AN INTERESTING  
PROGRAMME.

Mozart's "Serenade" and an Unfamiliar Number of Brahms Entertain Audience in New York Sunday—Miss Strebel the Soloist.

What was probably the most interesting concert of the week in New York took place April 15, on the occasion of the third chamber music matinee of the Aschenbroedel Verein, at No. 144 East Eighty-sixth street. Sam Franko was the conductor and Marie Strebel, soprano, was the soloist.

The concerted pieces which Mr. Franko chose were only two in number, a serenade by Mozart for small string orchestra, "Eine kleine Nachtmusik," and a Brahms "Serenade" Op. 16, for small orchestra. Between the two Miss Strebel sang, acceptably, a group of four Schubert songs.

Brahms's "Serenade," scored for violas, 'celli, contrabasses, flutes, oboes, clarionets, bassoons, and horns, has been seldom heard in New York. The absence of the violins is strongly felt throughout the performance, but the work is replete with melodious effects that make it delightful.

Miss Strebel contributed "Gretchen am Spinnrad," "Wohin," "Du bist die Ruh" and "Haiden-Roeslein" of Brahms.

### DAMROSCH'S HOME BURNS.

Blaze in Conductor's Residence is Kept From Valuable Manuscripts.

Fire in the home of Walter Damrosch, at No. 146 East Sixty-first street, New York, last Sunday, threatened to destroy the valuable manuscripts and books in the musical director's library. The flames were discovered about nine o'clock in the morning and Mr. Damrosch turned in the alarm at a corner box.

The damage to the house and furnishings was estimated at about \$2,000. Mr. Damrosch declared that he was delighted with the adroit manner in which the firemen handled the blaze. He said that the books and papers in his studio directly below the fire were valued at \$20,000.

### Opera Welcome in Indianapolis.

INDIANAPOLIS, April 16.—After a season of light opera, musical comedy, drama and farce, an Indianapolis audience at English's Opera House on Tuesday night thoroughly enjoyed the first of three grand operas offered here by the Savage English Grand Opera Company. "Tannhauser" was effectively produced with Attley Cranston, Francis MacLennan, Arthur Wood, Arthur Deane, Gertrude Rennyson and Rita Newman in the leading roles.

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NEW YORK, SATURDAY, APRIL 21, 1906.

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

Ernest Goerlitz, business manager for Heinrich Conried, has been scolding the people at St. Louis and at Kansas City because his organization lost money in these two places. He declared that neither place was musical and that they did not deserve to hear such fine singers as Mr. Conried submitted for their approval.

Scolding is inadvisable at all times, and more so when done by a disappointed person whose pocketbook has been injured. St. Louis is a highly musical city, filled with Germans and Americans of German descent, whose love for all things musical is proverbial; so that Mr. Goerlitz's strictures on this city are unjustifiable. If Mr. Conried had realized that it was Holy Week and that there are many persons who do not go to the theatre or to the opera during these seven days, during that time.

So far as Kansas City is concerned, the same holds true there. Perhaps, if Mr. Goerlitz had given the matter a little thought and had weighed his words in the balance, he would have done much better for his employer—especially in view of future visits to these two cities.

#### "A ROSE BY ANY OTHER NAME."

The San Francisco "Post" declares that a native of that city who went to hear Nordica at the Metropolitan Opera House, discovered, after he had bought his ticket that the singer was indisposed and that a Mme. Noldi was to take her place. Great was his astonishment, according to the "Post," when he recognized in Mme. Noldi Helen Russel, for some time prima donna at Fischer's Theatre, San Francisco, where she appeared in burlesque at 25 cents and 50 cents a seat. The "Post" demands to know why New York was willing to pay \$5 a seat for a singer who appeared in San Francisco at one-twentieth the price.

The "Post," which has been doing good work in music for its native city, takes a wrong view of the situation. Mme. Noldi, according to those who heard her and to the critics, sang most acceptably, and, while she was not the equal of Mme. Nordica, she did well enough to be applauded liberally by the audience. The mere fact that, under another name, she sang in San Francisco at a cheap theatre should not be held against her. Bessie Abbott sang in vaudeville. Marguerite Sylva sang in comic opera for several years. And other men and women who have since risen in the musical world have made small beginnings.

#### A STRICKEN CITY.

The terrible disaster which has overtaken San Francisco, and which has horrified the entire civilized world, appeals even more so to the musical profession than to the rest of the world, for, aside from the musicians resident in the stricken city, there were there 253 members of the Metropolitan Opera Company of New York City.

Taken solely from a musical viewpoint, the disaster will be a severe blow to San Francisco musicians and music lovers, for a city so sorely stricken requires a long time to recuperate, not physically perhaps, but mentally and psychologically.

MUSICAL AMERICA extends its sincerest sympathies to all San Francisco—especially to its musicians and to those interested in music—and hopes that their losses, through death and injury, and materially, will be small, and that prosperity may soon return.

#### JOHN C. FREUND IN THE SOUTH.

The editor of this paper, John C. Freund, who is also the editor of "The Music Trades," has just returned from a trip through the South, which included the cities of Richmond and Norfolk, Va.; Charleston, S. C.; Savannah, Augusta, Atlanta and Valdosta, Ga.; Jacksonville, Fla.; Montgomery, Mobile and Birmingham, Ala.; Memphis, Nashville and Knoxville, Tenn.; and Louisville, Ky.

He was entertained at public banquets at Richmond, Va., at which Mayor McCarty presided; at Norfolk, Va.; at Jacksonville, Fla., at which Editor Wilson of the "Times-Union" presided; at Valdosta, Ga.; at Birmingham, Ala., at which Chief Justice Weakley, of the Supreme Court of Alabama presided, and at Knoxville, Tenn., at which Mayor S. G. Haskell presided.

The leading newspapers of the South, including the "Times-Dispatch" and "Journal" of Richmond; "Dispatch" and "Landmark" of Norfolk; "Morning News" of Savannah; "Chronicle" of Augusta; "Constitution" of Atlanta; "Register" of Mobile; "News" of Birmingham; "Commercial-Appeal" of Memphis; "Journal and Tribune" and "Sentinel" of Knoxville; "Banner" and "American" at Nashville, and the "Times," "Courier-Journal" and "Herald" of Louisville, printed extensive interviews and articles to the extent of many columns, in which his views regarding the development of the South were quoted, as well as his work as the nestor of musical and music trade journalism was referred to in highly commendatory terms.

At the various public functions at which Mr. Freund was entertained, besides members of the musical industries and prominent musicians in each locality, there were present many eminent lawyers, doctors, business men and other representative citizens.

Mr. Freund says that the South has made an extraordinary advance, not only industrially and commercially, but in culture and especially in the direction of music. Not only are all the music houses prosperous, but a tremendous impetus has been given by the establishment of musical societies and local orchestras.

Music teachers are all doing well, and there is no field which offers a brighter future for this particular line of work, to-day, than the South, whose prosperity is something wonderful.

#### OMAHA NOT ALONE.

Omaha is anxious to know why a mere handful of music lovers attended a recent concert there of Henri Marteau, the great French violinist. It is also anxious to know what Marteau thinks of a city which appreciates first-class music so little as to show such a lack of courtesy and interest in one of the greatest violinists in the world.

The Omaha "Bee," in referring to a coming recital of Jean Gerardy, suggests that his managers do some lively advertising "and tell the people whether he is an educated horse, or a musician of international fame."

The same paper declares that "it is sad but true that Omaha has yet to form its æsthetic circle as apart from 'gingerbread' circles. Here and there are little groups of people who love to go about and study the things that are worth while. These moonlit ones do not yet constitute a substantial patronage for art. We have got to have more students, more poets, more dreamers."

Omaha need not be discouraged, for Rochester, in the effete East, showed just as little appreciation for a great pianist, just forty persons paying to attend one of her recitals. And even in Boston there have been constant complaints of the lack of attendance at various musical functions.

This is essentially an age of publicity, and the man or woman who has wares to sell—whether they be merchandise, or music, or a voice, or some musical composition played on the instrument—must advertise in these days of sharp competition. Miss Jones may be the finest pianiste in the world; yet, unless she convinces the public of this fact before her appearance, and lets the public know something about herself, that public cannot be expected to pay its dollars to hear her. It is this phase of things musical which is often overlooked by artists and their managers. Kubelik is the biggest financial success in this country since the heyday of Paderewski, and he must thank an exceptionally shrewd manager for booming him in the newspapers and for advertising him liberally. This holds good with all other artists, and when they realize that, although it may be inartistic, it will make them financially successful—which, after all, is necessary nowadays—they will learn to value the uses of advertising, and the need of the press agent.

#### OLIVE FREMSTAD'S ADVICE.

To all those who have struggled to attain fame and fortune in the musical world we would recommend a perusal of an interview with Olive Fremstad, published on another page of this issue of MUSICAL AMERICA. Miss Fremstad has accomplished much, and, according to her own words, has done it through hard work, self-denials and more hard work. She tells an interesting story of her early struggles—her success, her poverty and all that goes with a struggle similar to hers. There is a lesson to be learned from her words, and also much encouragement to be had, for her experience proves once again that grit, persistence and courage, together with natural talent will accomplish much.

Foreign teachers have complained that their American students are not persistent enough, and that, while they have the talent, they lack close application and concentration through the years necessary to attain artistic perfection. Perhaps Miss Fremstad's experience will prove that the very things declared to be missing in American students are the things most necessary to success.



**JOSEPH JOACHIM,**  
The Famous Violin Virtuoso.

**Joachim.**—Joseph Joachim, who will celebrate his seventy-fifth birthday on June 28, still maintains his famous quartette, and on rare occasions appears as a soloist in Berlin. He has almost given up teaching, although still a hale and hearty man.

**Blauvelt.**—Lillian Blauvelt has closed her tour in "The Rose of Alhambra."

**Elvyn.**—Myrtle Elvyn, of Chicago, has been engaged for a number of concerts next season in Budapest and Hanover.

**Perosi.**—Abbe Perosi has composed a symphony according to classical lines and will direct its premiere at Milan next month.

**Safonoff.**—Wassily Safonoff is spending a few weeks in Berlin, recuperating from his strenuous musical campaign of the last few months.

**Rosenthal.**—Moriz Rosenthal is in Venice enjoying himself to the utmost, preparatory to the hard work of his coming American tour.

**Kraus.**—Ernst Kraus was heard recently at a concert in Munich, and, while he sang with his usual skill, his voice showed signs of wear and tear.

**Ashforth.**—Mme. Frida Ashforth will sail for London on May 8, to remain until October, when she will return to resume her teaching in this city.

**De Reszke.**—Edouard De Reszke, the famous basso, was recently heard at a Paris concert in excerpts from his most notable rôle, *Leporello*, from "Don Juan."

**Aronson.**—Rudolph Aronson will return to this country toward the end of May to complete arrangements for the proposed tours of the many musical stars under his management for next season.

**Pugno.**—Raoul Pugno, the great French pianist, has composed a sketch for the piano entitled "Bruits de Fêtes," (Festival Sounds), which he has dedicated to Josef Lhevinne.

**Rousseliere.**—Rousseliere, the tenor, who will be heard at the Metropolitan Opera House, at a salary of \$1,600 a performance, once sang at an Algerian theatre for sixty cents a week.

**Weingartner.**—Felix Weingartner's "Orestie" was produced last month at the Hoftheater, Weimar, and achieved considerable success. Weingartner, who was present, received an ovation.

**Destinn.**—Emmy Destinn of the Imperial Opera House in Berlin, who will be heard at the Metropolitan Opera House at some future date, recently gave a charity concert in Berlin, singing Senta's recitative from "The Flying Dutchman" with great success.

**Erlanger.**—Camille Erlanger, the noted French composer, has written to MUSICAL AMERICA, denying that he is a millionaire, as was stated recently, and asserting that he has been confused with Baron d'Erlanger, a less known French musician of great wealth, who is now dying.

**Bennett.**—In last week's issue of MUSICAL AMERICA it was stated that S. C. Bennett, the well-known vocal teacher, was connected with the Madison Conservatory for twenty-four years. It should have read two years, during the time he spent in Chicago and taught in Madison.

**Campanari.**—Giuseppe Campanari has refused to sign a contract for next season with Heinrich Conried and will devote himself to concert work almost exclusively, although there is a possibility that he may be heard at the new Manhattan Opera House, where his brother, Leandro, will be conductor.



## "ST. PAUL" SONG BY NEW YORK CHORUS

PEOPLE'S CHORAL UNION GIVES  
EFFECTIVE PERFORMANCE OF  
MENDELSSOHN'S ORATORIO.

Mrs. Mihr-Hardy, Janet Spencer, Cecil James and  
Frank Croxton Appear as Soloists and Frank  
Damrosch Directs.

Mendelssohn's "St. Paul," was sung in  
Carnegie Hall, New York, by the People's  
Choral Union, under the direction of Frank  
Damrosch, on April 16.

The chorus work in "Stone Him to  
Death" and the lovely choral following  
was sung with fine nuances, delicate shad-  
ing and on occasion with thundering cli-  
maxes. Much of this music sings itself.  
The hand that wrote it understood inti-  
mately the range and possibilities—the  
timbre—of each vocal register. There ap-  
pear none of the unpleasant harmonic gaps  
prevalent in other masters, who rely on  
their instrumental knowledge to tide them  
over. Throughout the oratorio the com-  
poser uses with signally beautiful effect  
brass instruments, especially the trumpet  
choir, witness the choral, "Sleepers,  
Wake!" This was sung with great spirit.

Long and important parts fall to the  
soloists. They were Mrs. Mihr-Hardy, so-  
prano; Janet Spencer, alto; Cecil James,  
tenor, and Frank Croxton, basso. The  
singers were acceptable, and that is about  
all.

Miss Spencer gave a virile reading of  
her one fine solo, "The Lord Is Mindful."  
A little more religious fervor would aid  
in the exposition of this heavenly melody.  
Mr. James gave a varied reading. His  
recitative work was not particularly com-  
mendable. Mr. Croxton revealed a large  
voice of good, round qualities, and ap-  
proached nearer the "grand style" of or-  
atorio singing than any of the soloists.

### MAINE'S COMING FESTIVAL.

Lewiston Concert to be Given Under Mr.  
Chapman's Direction.

LEWISTON, ME., April 17.—The concert  
to be given on the evening of May 11, by  
the Festival Choruses of Lewiston and Au-  
burn, under the direction of William R.  
Chapman, promises to be one which has  
not been equalled in point of excellence in  
these cities for many years.

The concert will be given for the benefit  
of the local choruses, and Prof. Chapman  
has arranged for Signor Nunziato and Carl  
Neilson-Raben to be the soloists of the  
evening. Neither Signor Nunziato nor Mr.  
Raben has ever been heard here before.



First Angel—"What's the matter with  
that spirit in the seventh heaven?"

Second Angel—"He complains that the  
spirit in the sixth heaven won't stop prac-  
tising his harp."—Brooklyn Life.

The advertising manager was in a tower-  
ing rage. "What's the trouble?" they  
asked. "Why, they went and placed our  
prima donna's testimonial for a cold cure  
on the same page with the announcement  
that she had a sore throat and couldn't  
sing."—Milwaukee Sentinel.

The orchestra, consisting of a violinist  
and a pianist, stopped to rest, and the  
chairman of the meeting took occasion  
to step to the front of the platform to  
apologize for the poor ventilation of the  
hall.

"Gentlemen," he said, "I know how we  
have all been suffering for the last fifteen  
minutes. This bad air—"

"De air is yoost as good as de aggom-  
paniment!" interrupted the indignant  
violinist, glaring at the piano-player.  
—Chicago Tribune.

Mr. Screecher—"I sang several solos  
for Miss Wise and after I had finished  
she never said a word."

Miss Cutting Hintz—"I guess she  
didn't want to hurt your feelings."

## MARY ANGELL ENDS SOUTHERN TOUR

Chicago Pianiste Engaged to Play During  
Summer at Chautauqua  
Meetings.

CHICAGO, April 16.—Mary Angell,  
pianiste, has just completed a most suc-  
cessful season, including a series of per-  
formances in the principal cities of the



MARY ANGELL,  
Pianiste Who Has Been Most Successful.

south, in the course of which she appeared  
in Cincinnati, Knoxville, Charleston, Jack-  
sonville, Tallahassee, Fla., La Grange,  
Atlanta, New Orleans, Birmingham, Ensley,  
and a return engagement in Charleston.

Following these came engagements by  
the Schumann Club, Janesville, Wis., Uni-  
versity of Wisconsin, Madison, Wis., and  
in Chicago.

Miss Angell is engaged for a summer  
series including Chautauqua Programmes,  
the conventions of several State Music  
Teachers' Associations and recitals before  
prominent musical clubs.

## CHORAL-SYMPHONY CLOSES ITS SEASON

St. Louis Organization was Self-Support-  
ing for the First Time this Year.

St. LOUIS, April 17.—The last regular  
subscription concert of the most successful  
season in the Choral-Symphony Society's  
history, covering a period of twenty-seven  
years, took place at the Odeon tonight.  
Soloists of the occasion were D. Ffrangcon  
Davies, barytone, Ben Davies, tenor, and  
Mrs. W. J. Romer, soprano. The choral  
programme was one of unusual distinction,  
including the Lenten Cantata, "The Seven  
Last Words of Christ," by DuBois; an  
aria from Handel's "Messiah;" Massenet's  
Cantata, "Narcissus;" and a number of  
soprano, tenor and barytone solos.

With the close of the Choral-Symphony  
season the members and admirers of that  
organization feel that it has scored the  
most successful period of its existence. All  
the concerts this year were more largely  
attended than ever before, and both the  
orchestra, and the eminent soloists who  
appeared, met with great appreciation.  
Financially, the society made a record, as  
it was entirely self-supporting for the first  
time in its history, the season closing with-  
out any deficit.

This was due largely to the big subscrip-  
tion list and the receipts from the popular  
concerts. The latter were distinctly the  
most interesting feature of the musical his-  
tory in St. Louis for many years, and their  
unprecedented success has firmly estab-  
lished the society in popular favor. It is  
proposed to continue these concerts dur-  
ing the coming season on a more extensive  
scale, provided the subscription list of the  
regular series warrants such action.

### Will Sing Mildenberg's Opera.

Albert Mildenberg's romantic comedy  
opera, in one act, "Love's Locksmith," the  
book of which was written by Emile An-  
drew Huber, will be performed in Car-  
negie Lyceum, New York, on April 26, in  
aid of the Home for Crippled Children,  
under the patronage of Mrs. Cornelius  
Vanderbilt. The opera is tuneful and  
should provide an excellent form of musical  
entertainment. Loretta Scott, a talented  
singer, will take the leading role, *Jacquette*.

## WHAT THE GOSSIPS SAY

Out in Pasadena, Cal., is a paper called  
"The Star." It is an interesting paper, full  
of news, but in matters musical it is not  
exactly up-to-date. In its issue of March  
29 appears what in newspaper parlance is  
known as a "scare head," reading:

ETHELBERT NEVIN HEARD

Composer in a Recital at  
Shakespeare Club.

As Nevin died in 1901, there is evidently  
some mistake about the matter. But, then,  
what is mere death between friends?

Few prima donna's love affairs have been  
more romantic than those of Mme. Galski,  
who was suspected of having gone to South  
Dakota in quest of a divorce, but who  
denied the gentle allegation for two rea-  
sons, first: that the six months' residence  
required would interfere with her concert  
tour; and, second: that she loved her hus-  
band and didn't want a divorce, in the first  
place.

Her husband, Herr Tauscher, met her  
when she was singing at Mayence, Ger-  
many. It was not long before he decided  
to make the young singer his wife, despite  
the opposition of his relatives. After much  
maneuvering, love prevailed and the mar-  
riage took place. But this did not serve to  
change the parental view of the case. So  
the young husband resigned from the army  
and set out to earn a livelihood for himself  
and his wife. His knowledge of things  
military obtained for him the American  
agency of the great Krupp Gun Works at  
Essen, Germany, and now "all is lovely and  
the goose hangs high."

Leoncavallo, who is to tour this country  
next season under Rudolph Aronson's man-  
agement, recently paid a visit to Forli, Italy,  
where he was utterly unknown. A per-  
formance of his opera, "Pagliacci," was to  
take place the same evening, and he de-  
termined to be present. The audience was  
enthusiastic, but the composer sat in solemn  
gloom. Suddenly, a woman who was sit-  
ting next to him turned rather abruptly, ex-  
claiming:

"Why don't you applaud? Don't you like  
the opera?"

"No," was the composer's reply, "I don't  
like it, at all. I consider it the work of a  
novice, if not worse."

Then Leoncavallo began to analyse the  
work minutely, declaring that one passage  
was stolen from Liszt and another from  
Beethoven, and so on, through the whole  
evening.

The next morning Leoncavallo was stu-  
pefied to see a long article in the local  
newspaper, headed: "Leoncavallo's Opinion  
about 'Pagliacci,'" and to find that his  
neighbor of the night before was an enter-  
prising reporter of the periodical in ques-  
tion.

President Joseph F. Winkler of the Chi-  
cago Federation of Music is on the war-  
path, armed to the teeth with all sorts of  
musical instruments, grimly determined to  
wreak vengeance upon an orchestra leader  
in an Indiana town, accused of the unspeak-  
able crime of playing "Little Johnny Jones"  
between the acts of "Parsifal." Mr. Wink-  
ler has not yet decided what punishment  
shall be meted out to the culprit, but there  
is a rumor that he will tie him hand and  
foot and confine him in a room, while an  
orchestra of seventeen xylophones plays

### NEW SOLOISTS ENGAGED.

George Hamlin and Julian Walker to Sing  
at Springfield Festival.

SPRINGFIELD, MASS., April 17.—The line  
of artists for the music festival has now  
been completed with the selection of tenor  
and bass for the presentation of Dvorak's  
"Stabat Mater" Friday evening. In place  
of Ellison Van Hoose, as originally an-  
nounced, the association has obtained  
George Hamlin to sing the tenor rôle. Mr.  
Hamlin is one of the best tenors of this  
country today, and his excellent work in  
the "Golden Legend" at the festival of 1904  
is well remembered.

For the basso part the association has  
engaged Julian Walker, a well-known New  
York singer.

Hayden Coffin, known in this country as  
a light opera singer, gave a song recital  
at Steinway Hall, London, last month, and  
made a very favorable impression.

Vincent D'Indy's "Airs of a Mountainer."

Once upon a time Paderewski agreed to  
write a minuet for the piano for a well-  
known publication devoted exclusively to  
women and their affairs. All that Winter  
the pianist played in different cities of the  
United States, and the editor could get no  
satisfaction from him in regard to the mi-  
nuet. Finally he appeared in a recital in the  
city in which the periodical is published,  
and the editor, awake to the occasion, de-  
scended upon the pianist, only to find that  
he had flown. He pursued him to the sta-  
tion, where he had also gone, and when he  
got to New York, hot in the chase, he ar-  
rived on the pier just in time to see the  
steamer carrying the pianist, pulling out.  
Then he wrote a moving letter to Paderew-  
ski, throwing himself upon the mercy of  
that gentleman, to enable him to keep faith  
with his subscribers. He received no an-  
swer to the letter. This was in June. Late  
in July the editor had some business which  
called him to London. At the close of his  
first day's affairs, an English friend invited  
him to attend the opera. As they raised the  
curtain to enter their box, the editor saw  
Paderewski sitting alone in one corner.  
The pianist, thinking that the editor had  
followed him to Europe to get the minuet,  
threw up his hands as a token of surren-  
der, exclaiming:

"I'll write that minuet to-morrow! What  
a people you Americans are!"

It was at the last performance of "La  
Tosca" at the Metropolitan Opera House.  
In the second act, the people out in front  
wondered why the lights were turned so  
low. The auditors strained their eyes, try-  
ing to see Mme. Eames and Scotti, both  
of whom were lost in gloom. There was a  
cause for all this. Scotti has a delicious  
little moustache of which he is inordinately  
proud. He would not shave it off for the  
entire Metropolitan Opera House, with Mr.  
Conried's "Order of the Black Eagle"  
thrown in. So he makes up a lip over the  
moustache, composed of a special putty-like  
substance. While he was singing in "La  
Tosca," he discovered to his horror that, at  
first, stray hairs were creeping through the  
putty, and some of them were tickling his  
nose so that he could scarcely sing. Then  
the thing got loose and wobbled every time  
he opened his mouth, and finally, during a  
pause, he managed to get to one of the  
wings and whisper to the stage manager to  
have the lights turned low. Scarcely had  
the order been obeyed when his lip dropped  
off, and his moustache stood revealed in all  
its naked grandeur!

A woman pianist counts among her  
New York friends a callow illustrator  
who is not long on cash, says the New  
York "Sun." At Easter time the pianist  
received at her studio a wan, dejected  
azalea that suggested too much bluing  
in the wash. Tucked away in the bloom  
was a typewritten confession which ran:

The flowers that bloom in the spring, tra-la.  
Are fluffy and fragrant and fair;  
But florist shops don't do a thing, tra-la.  
To a wad; for the prices they wring, tra-la.  
Do pompadour stunts with one's hair  
"to"  
But—Union Square sidewalks with posies they  
string,  
Marked down and a-selling for any old thing—  
Tra-la! La-la-la!  
Tra-la! La-la-la!  
Tra-la! La-la-la!  
Tra-la!

## ELECTION OF MUSIC CLUBS FEDERATION

Mrs. C. B. Kelsey of Grand Rapids Again  
Chosen as Vice-President—Conven-  
tion in Chicago.

GRAND RAPIDS, MICH., April 16.—For the  
second time Mrs. C. B. Kelsey, of this city,  
has been elected vice president of the Gen-  
eral Federation of Music Clubs. She has  
also been elected to continue as chairman  
of the national press committee of the  
association.

The annual meeting of the board of  
managers of the General federation  
convened Wednesday in Chicago and con-  
tinued Thursday. Those attending the  
meeting were: The national president,  
Mrs. J. T. Kinney of Denver; first  
vice-president Mrs. Russell Dorr of St.  
Paul; corresponding secretary Mrs. J.  
H. Walker of Memphis, Tenn.; treasurer,  
Mrs. Thomas E. Ellison of Fort Wayne;  
auditor, Mrs. A. M. Robertson of Indian-  
apolis; vice president of the middle sec-  
tion, Mrs. W. C. Lawson of Chicago, Mrs.  
Claude L. Steele. The next biennial meet-  
ing will be held early next spring in Mem-  
phis, Tenn.

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## CLEVELAND GIRL TO SING AT BERLIN OPERA

FRANCES ROSE ENGAGED FOR A TERM OF THREE YEARS TO BEGIN NEXT SEASON.

Studied Mainly in Home City and Vienna—Sang Five Years at Breslau Opera House.

BERLIN, April 16.—Frances Rose, of Cleveland, has signed a contract to sing at the Royal Opera House here for the next three years, and will begin her work in the Autumn.

Miss Rose, who is a niece of Mrs. Landesman of 164 Bolton Avenue, Cleveland, studied in that city under the direction of John Underner, and six years ago went to Vienna, where, after studying a year, she became one of the principal sopranos at the Breslau Opera House, remaining there five years.

During her engagement there she became so prominent and was so successful, that, when her contract expired, she was invited to the Opera in this city.

She will sing leading rôles in most of the standard operas, and will probably take the place which Geraldine Farrar has vacated.

### GODOWSKY IN VIENNA.

Former Chicago Pianist Plays to Crowds in Austrian Capital.

VIENNA, April 16.—Leopold Godowsky, who contemplates another European tour, was heard here recently, and again his wonderful technique astonished his hearers. He played Beethoven's Thirty-two variations, Liszt's "Spanish Rhapsody," Brahms' Sonata in F minor, Op. 5, and three lyrical pieces by Metzel.

So great was the demand to hear him, that the house was completely sold out and people sat on the stage. He played with considerably more art and intelligence than when last in America, and seems to have improved considerably.

### New Opera House for Berlin.

BERLIN, April 16.—Plans for a new opera house were recently submitted to the Kaiser. Though they were not approved, it begins to look as if Berlin's hopes for a new edifice to replace the unsatisfactory old opera house were soon to be realized. It is expected that it will be built on the site of Kroll's Theater, across the park from the Reichstagsgebäude, and with a fitting degree of sumptuousness.

### Mrs. Alves Sings in Leipsic.

LEIPSIK, April 16.—Mrs. Carl Alves, the dramatic soprano, formerly well-known in New York, who took up her residence in this city last year, sang at a concert given at the Gewandhaus recently under Heinrich Zoellner. Carl Reinecke's "Hakon Jarl" was sung, and Mrs. Alves acquitted herself most creditably.

### American Grit Winning.

BERLIN, April 16.—Patrick O'Sullivan, the young American pianist and composer, introduced several of his songs and piano compositions at Beethoven'saal a few evenings ago with the assistance of Helene Stein. O'Sullivan has had a hard struggle with the critics for some years but is surely, if slowly, making his way. His compositions heard on this occasion are much in advance of his previous work.

### Frankie Nast's Success.

BERLIN, April 15.—Frankie Nast, a young violinist of Denver, Colo., who has been in the city three years studying with Anton Witek and with Carl Halir, made her debut in private here a fortnight ago and impressed those who heard her most favorably. She has an excellent technique, makes good use of her bow, and has an extensive repertoire.

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## FROM BEYOND THE SEAS



FELIX MOTTL,

Great German Conductor, a Possibility as Wilhelm Gericke's Successor.

Felix Mottl, who has been mentioned as the possible successor of Wilhelm Gericke as conductor of the Boston Symphony Orchestra, is an Austrian by birth and is now in his fiftieth year. In 1886 he made his first sensational success as conductor-in-chief of the Bayreuth Festival, since when he has been one of the most prominent of the European "travelling conductors." Latterly he has held the position of Court Kapellmeister of the Munich Hoftheater, in addition to officiating at the Summer Mozart and Wagner Festivals at the Prinz Regententheater. Charles T. Ellis, manager of the Boston Symphony Orchestra, who recently sailed for Europe, will approach him in regard to the vacancy caused by Gericke's resignation.

The director of the Klindworth-Scharwenka Conservatory, Berlin, has bought property on the corner of Genthiner and Luetzow streets, where a large new building for the Conservatory with two large concert halls will be erected. One hall is intended for general concert use and has already been leased for a term of twenty years.

Ermanno Wolf-Ferrari, the German-Italian composer, whose "Die Neugierigen Frauen" attracted so much attention last year, has received much hostile criticism for his new opera, "Die Vier Grobiane," which was recently produced for the first time at Theater des Westen, Berlin. Even his warmest champions admit disappointment. It is claimed that he has developed neither in melodic originality nor

in breadth of melodic treatment. His dependence upon the masters of opera bouffe is still apparent, and he has retained all the peculiarities of style that characterized his first opera. He either could not, or had no desire to attempt bolder, broader outline.

Grace Richards, an American singer who has Italianized her name into Gracia Ricardo for stage purposes, has given two concerts in Berlin this season. The critics warmly praise the natural beauty of her voice but state that owing to her faulty manner of using it she fails to make any impression with it.

Mme. Zippora Monteith-Fischel, whose brilliant soprano voice is well remembered in this country, has settled at No. 59 Cathcart road, South Kensington, S. W., in London, where she is prepared to take resident pupils. She has had great success in vocal instruction, and her wide acquaintance abroad enables her to arrange for concert appearances, which are so much sought after by American students. Mme. Monteith-Fischel has gained much favor by her appearances in Gloucester, Leicester, Hull, Brighton, Birmingham, and Derby.

James Robson, who is ninety-six years old, has resigned the post of vocal teacher at the Hutchison School for Boys in Glasgow. In his letter of resignation, Mr. Robson remarked: "I find there is no help for it but to acknowledge that, like others, I am growing old."

## HEADS THE NEO-RUSSIAN SCHOOL OF COMPOSITION

RACHMANINOFF, SUCCESSOR OF SAFONOFF AS CONDUCTOR OF MOSCOW SYMPHONY ORCHESTRA, AND HIS WORK

Considerable interest centres about the personality and work of Sergei Vassilievitch Rachmaninoff, who, as told exclusively in MUSICAL AMERICA last week, has received, in his appointment as successor to Wassili Safonoff, as director of the Moscow Symphony Orchestra, the highest tribute that can be paid to a Russian conductor.

Rachmaninoff is the acknowledged leader of the Neo-Russian School of Music. His name was unknown even to the cognoscenti when Siloti's performance in 1898 in New York, of his Prelude for the piano, started a prelude craze among pianists, which for a time threatened to send the "Maiden's Prayer" variety of music into oblivion.

Since then Rachmaninoff's piano compositions have found many eager to republish them in this country, and his songs have gained a number of staunch admirers. Of

his orchestral works, the Fantaisie "The Cliff" ruffled the calm composure of the critics to eloquent tributes after its performances by the Russian Symphony Orchestra on January 28 and March 17, 1904, and March 11, 1905, and made Rachmaninoff the most talked of Russian composer of to-day. He won most enviable encomiums in London at a concert of the Philharmonic in 1899, and in Vienna in 1902 as pianist, conductor and composer.

In 1904 he was appointed conductor at the Imperial Opera House, Moscow. He has written a "Gypsy Capriccio," a Symphony; three operas—"Aleko" (1892), "The Miser Knight" (in three tableaux on Pushkin's poem verbatim), and "Francesca da Rimini" (four tableaux; libretto, based on Dante, by Modest Tschaikowsky), both 1904; an "Elegiac Trio" (piano, violin and cello) dedicated to the memory of Tschaikowsky; a sonata for the piano and cello; two pianoforte concertos; a number of piano pieces; a Cantata, "Spring," for barytone, chorus and orchestra, and several compositions for chorus, solo instruments and voice.

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## BEETHOVEN-BERLIOZ FESTIVAL IN FRANCE

WEINGARTNER WILL CONDUCT A SERIES OF SIX CONCERTS IN PARIS.

Programmes Representing Works of Two Composers to be Presented by Orchestra, Chorus and Soloists at End of This Month.

PARIS, April 16.—Announcements are out for the Beethoven-Berlioz Festival, to be given under the auspices of the Societe des Grandes Auditions Musicales de France, of which Mme. la Comtesse Greffulhe is president. The six concerts will take place on April 20, 23, 25, 27, 29 and May 1 at the Opera-Chatel.

The artists who will appear on these occasions are Lucienne Breval, Alice Verlet, MM. Van Dyck, Affre, Delmas and Gresse, of the Opera. The pianist will be A. Pierret, and the orchestra of the Association of the Concerts Lamoureux, assisted by a chorus of 400 singers, will be under the direction of Herr Felix Weingartner.

The Beethoven numbers will consist of the "Symphony Pastorale" and the "Eroica" Symphony, the Overture to "Fidelio," the Overture to "Leonora," the Overture to "Egmont," and the "Fantaisie Chorale." The Berlioz programme contains the overture of "Benvenuto Cellini," the Overture of the "Carnaval Romain," the "Symphony Fantastique," and the "Damnation of Faust."

### DEFENDS FRENCH MUSIC

Remenyi Tells Cleveland Audience Ballads Are Not Frivolous.

CLEVELAND, April 16.—Tibor Remenyi gave a delightful interpretation of the songs of Old France last week in Unity Chapel to a good sized audience.

The young literateur in remarks prefacing the interpretation of his songs said that when it was desired to find the true spirit of a nation, its songs should be studied. He said that France has been and is constantly criticized as a frivolous nation, but that this opinion is unjust. He said the true spirit of France lives in the villages, and then interpreted fifteen songs of Old France to bear out his statement that the songs of France were anything but frivolous.

While not claiming to be the possessor of an extraordinary voice, his singing was very acceptable and his interpretation of the songs was heartily applauded.

### STRAUSS CAPTURES PARIS.

His "Symphonie Domestica" Delights Colonne Concert Auditors.

PARIS, April 16.—That Paris has been at last won over to Richard Strauss was demonstrated by the enthusiastic reception accorded his Domestic Symphony at its first performance here recently. Ten years ago Strauss's orchestral works were hissed out of the concert rooms; on this occasion the small number in the audience that looked their displeasure were completely obscured amid the storms of applause that the "Domestica" aroused.

The over-riding artistic personality of "Richard the Second" dominated the public as completely as it did the orchestra. The Colonne Orchestra surpassed itself in its rendering of this difficult work.

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## MR. POWERS'S PUPIL HEARD IN SONG

Gertrude Bell Tryon Gives Recital in Her Teacher's Studio.

Gertrude Bell Tryon, who has been a pupil of Francis Fischer Powers for two seasons and who has gained many favorable notices since coming to New York City, gave a recital at Mr. Powers' studio April 14. She early gave promise of



GERTRUDE BELL TRYON,  
Francis Fischer Powers's Talented Pupil.

unusual musical ability, being able at the age of seven years to play or sing by ear anything she heard. At the age of fourteen she was proficient enough to teach with success. On moving to Topeka, Kansas, where her vocal ability was soon recognized, she was engaged by the First Baptist Church as first soprano, which position she held until her growing desire for more advanced instruction induced her to come to the great musical center of New York City.

Miss Tryon's voice has been described by the critics as dramatic soprano with lyric qualities. The way this young artist captivated her audience at her recital, as well as at the Waldorf-Astoria and other places where she has been heard in New York City, seems to indicate that she has a brilliant musical future. She has had several important positions offered her, but so far has confined herself to study. She will accompany the F. F. Powers party to Europe this summer, but expects to accept a few engagements upon her return in the fall.

### BENEFIT AT THE WALDORF.

Kneisel Quartette, Susan Metcalfe and Mr. Stanley Perform.

The Kneisel Quartette, Susan Metcalfe and James Stanley gave the programme on April 11 at the annual concert for the benefit of the New York Diet Kitchen Association, in the Waldorf-Astoria.

The Kneisels presented the Beethoven Quartette, Op. 18 and the theme and variations "Death and the Maiden" of Schubert. These two numbers are high water marks in quartette literature and were played superbly.

Miss Metcalfe sang an aria from "Iphigenie in Tauris" (Gluck), "Batti, Batti" of Mozart, and songs of Schubert, Fauré and Brahms. Mr. Stanley sang selections of Gounod and Strauss.

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## GREAT RUSSIAN TENOR FOR HAMMERSTEIN

ALSCHESKI ENGAGED TO SING IN  
MANHATTAN OPERA  
HOUSE.

Has Never Sung Outside of Czar's Domain, but is Considered a Phenomenal Artist—Hammerstein Returning.

PARIS, April 16.—Oscar Hammerstein, who will sail for America at the end of the week, announces the engagement for the Manhattan Opera House, of the Russian tenor, Alscheski.

This great tenor has never before sung outside of Russia, where he is a favorite singer of the Czar, frequently having been called upon by that monarch to sing at the Imperial court.

Alscheski will be heard in London this Summer before he goes to America. In London he is to make his debut in an opera by Tchaikowsky. If this work proves a success it will be the opera selected for Alscheski's debut in New York. If it is not a success in London then some other work will be chosen for this tenor's first New York appearance.

Mr. Hammerstein heard Alscheski sing several times before he engaged him at a huge price to induce him to go to New York. He is convinced that he has found a treasure.

Mr. Hammerstein had several meetings with Director Gailhard, of the Paris opera, and has hopes that he will release Mme. Grandjean from her Paris contract in order that she may sing at the Manhattan Opera-House on its opening night.

### Miss Sherwin's Programme.

At her concert in Mendelssohn Hall, New York, on April 30, Marjorie Sherwin, the American violinist, will play Vieux temps' Concerto; Beethoven's "Romance" in E; Schumann's "Springbrunnen" and Bazzini's "Rondo des Lutins." Victor Herbert's orchestra will play Elgar's "Chansons du Nuit" and a portion of Glazounow's suite, "Russe d'Armour" and Miss Ayer will sing three songs.

## Olive Fremstad Extols Hard Work

"It is not one's art, nor one's self, but one's work which stands as the real thing of importance," said Olive Fremstad to a reporter in Chicago the other day, "Hard work accomplishes all things for all people, whether artists or scientists. With me it has been hard work ever since I can remember, and I am only beginning to learn.

"When in Minneapolis, as a child, my father and mother, both musicians of ability, were my teachers, and their demands were rigid in the extreme. During all my life at home I was cut off from social intercourse. My parents made me a concert pianist and organist. I held two church positions. It all seems so strange to me now! But I am grateful for that early foundation for future study.

"The longing to find my voice became too strong to be ignored; also the desire to know life, struggle, people, values—all the life which appeals to the temperament of one—and I left the home, never to return, telling only my mother that such was my intention. Ostensibly I was simply to have my voice tried in New York, but my mind was fully made up to go thereafter by my own ways alone; and all my girlish personal treasures accompanied me on the journey. It was the beginning of the end, and one incessant toil until I had accumulated just enough money to take me abroad.

"Of course the first few years abroad were an endless struggle to win bread and keep the music going. With all my might I endeavored to make a steady growth in vocal and dramatic art, yet, as I have already said, I am even now just beginning. Even Carmen, in which rôle I first won European approval, is but beginning to open itself to me, although I am sure of what I believe should be the proper interpretation of the character of the wild cigarette girl.

"Then there is always the dissatisfaction with one's progress. That keeps me, for one, in a perpetual unrest, and, faithful to my desire to accomplish, I leave most of the 'having good times' to others,

## AN ACTIVE SEASON FOR GRACE DAVIS

Soprano Singer to be Soloist at Concert of Maplewood Choral Society on May 25.

Grace Davis, the soprano, is one of the fortunate Eastern singers whose future engagements extend well into the end of the concert season. She will be heard in "The Creation," with the Choral Society of



GRACE DAVIS.  
Engaged for the Maplewood Choral Society Concert.

Maplewood, N. J., on May 25, and at a concert in Brooklyn on May 10.

Miss Davis, whose career has begun brilliantly, comes of a musical family. With the intention of devoting herself to the piano, in early girlhood she studied for that purpose, but later she realized that there were better possibilities in her voice, and since then she has put all her energy into developing it. The result of this decision has been most gratifying. Wherever she has been heard, her work has been followed by warm praise from critics and auditors.

Miss Davis has sung in many cities on the Pacific Coast, including San Francisco. She is at present soloist in the Holy Trinity Church, in Brooklyn, but she continues to be active in concert and oratorio work.

although I am as fond of such things as most. In reality, everything is grist to the mill of my ambition, and in my own way I try to preserve the sense of values—seriousness, humor, pure grit, and endless ambition, with only occasional relaxations, save that contained in the quiet intercourse of friends and a daily walk, trying again to make all these work harmoniously, rhythmically. Rhythm! That's the secret of success. Work is only the practical machine which makes rhythm possible.

"An opera singer should be philosophical. It is not great to interpret operatic rôles. The greatest part of that is sometimes to put into the interpretation of a rôle more than the composition. And it is to that end I struggle along, eating my little midnight suppers of oatmeal porridge and apple sauce after returning from the opera, following the meal with a bit of reading to quiet the nerves, even if the eyes do smart. At such times my philosophical friends—Schopenhauer, Plato, Nietzsche, Marcus Aurelius, and Herbert Spencer—help me. When overstrained by an evening's hard work a light story is like candy to me, while philosophy makes me feel level headed and ready to sleep."

### Corning Hears Kneisel Quartette.

CORNING, N. Y., April 16.—Local music lovers enjoyed the concert April 8 in the First Presbyterian Church of the Kneisel Quartette, which played under the auspices of the Corning Conservatory of Music. The Beethoven Quartette in G major, op. 18, No. 2, was the opening number, followed by Rubinstein's Lento from Quartette in C minor and Chopin's Lento for cello solo and strings, the solo being exquisitely performed by Alwin Schroeder. The closing number was E. Grieg's Quartette in G minor, op. 27.

### "Crucifixion" in New Brunswick.

NEW BRUNSWICK, N. J., April 16.—Stainer's cantata "The Crucifixion" received an admirable performance by the New Brunswick Amateur Orchestral Society and Chorus in the First Reformed Church here on Friday of last week, under the direction of Charles H. Hart. The soloists were J. Barnes Wells, tenor; S. Wells Clary, barytone, and Clarence G. Rolfe, organist. Both the solo and choral work proved to be adequate. Rehearsals have been begun for the performance of "The Rose Maiden," which will be given in June.

## NASHUA IS PREPARING FOR MUSIC FESTIVAL

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EMINENT SOLOISTS

Three Concerts to be Given on May 3 and 4—High School Chorus and Large Orchestra to Take Part in the Programmes.

NASHUA, N. H., April 17.—The fifth annual Nashua Music Festival will take place in City Hall, Thursday and Friday, May 3 and 4, under the management of the Oratorio Society. There will be three concerts, two evening and one matinee. No expense has been spared in engaging soloists and orchestra. The music selected for performances is from the best masterpieces of the world, and of a highly pleasing quality. The Oratorio Society has never been in better condition than the present, and the High School chorus is the best in the history of these festivals.

The solo singers for the festival are Mrs. Alice Merritt Cochran of New York, soprano; Mrs. Helen Allen Hunt of Boston, contralto; Dr. Ion Jackson of New York, tenor; Frederic Martin of New York, basso. Harry C. Whittemore of Manchester will be the solo pianist. The Festival orchestra will be the largest and most complete ever engaged for these festivals, with Louis Eaton of Boston, concertmaster. The accompanists will be Anna L. Melendy and Helen Ward, and the conductor will be E. G. Hood.

Thursday evening, May 3, the High School chorus, 175 voices, with Mrs. Cochran, Dr. Jackson, Mr. Martin and the orchestra, will give the lyric cantata "The Sun-Worshippers," by A. Goring-Thomas, and the dramatic cantata "Fair Ellen," by Max Bruch. The orchestra will play an overture and the soloists will sing several songs.

Friday afternoon, May 4, at 3 o'clock, the soloists will sing some songs and arias and Mr. Whittemore will play the Hiller piano Concerto with the orchestra, and a group of piano numbers. The orchestra will play several numbers, and the concert will close with the famous "Rigoletto" quartette, by the four solo singers accompanied by the orchestra.

Friday evening the Oratorio Society, 100 voices, will sing the popular "Hiawatha's Wedding Feast" from S. Coleridge-Taylor's "Hiawatha," and Rossini's "Stabat Mater." The orchestra and soloists will also give several numbers between these two works.

### MISS DAHL'S RECITAL

Talented Norwegian Singer Entertains San Francisco Audiences.

SAN FRANCISCO, April 16.—Olivia Dahl, a talented interpreter of Grieg, gave two concerts here last Thursday and Saturday in Lyric Hall under the auspices of the Norwegian Club Fram.

Miss Dahl is considered one of the best singers in her own country, Norway. She came here a year ago, but her tour did not bring her farther West than Chicago. Her voice is mezzo-soprano, and her recitals here disclosed its rich, melodious quality. Miss Dahl was accompanied by Gina Smith and was assisted by Hother Wismer, a San Francisco violinist.

### Young Men's Symphony.

The annual concert of the Young Men's Symphony Orchestra will be held at Carnegie Hall, to-morrow afternoon, April 22, and promises to be of exceptional interest.

The orchestral numbers will consist of Schubert's B Minor Symphony, Mendelssohn's overture—"Meerestille und Glückliche Fahrt," Grieg Suite—"Peer Gynt" Tchaikowsky—"March Slave." The soloists will be Susan Metcalfe, who will sing an aria from "Nozze di Figaro" and Messrs. Weisbach, Kasner, Jacobs and Moskowitz, who will render Maurer's interesting Concerto for four violins, given for the first time in New York.

### New Orchestra Formed.

Frank Damrosch, Director of the endowed Institute of Musical Art, New York City, has just formed an orchestra among the students at the school. So many are the pupils of the Kneisel Quartette, the first instruments of the New York Symphony Orchestra and the others who are teaching the use of the various orchestral instruments at the Institute, that Mr. Damrosch already has eighteen first violins, eighteen second violins, six violas, four cellos, three double basses, one oboe, four clarionets, two bassoons, two horns, two trumpets, a harp and a drum, all sufficiently advanced for orchestra playing. Other instruments will be added.



## SOUSA'S NEW OPERA SCORES IN NEW YORK

AUDIENCE DEMANDS SPEECH FROM COMPOSER AT ITS FIRST PERFORMANCE.

"The Free Lance" is a Return to Old Comic Opera Standards—Production Affords Genuine Delight at New Amsterdam Theatre.

John Philip Sousa's new comic opera, "The Free Lance," the book of which was written by Harry B. Smith, was performed for the first time in New York, in the New Amsterdam Theatre, on April 16. The authors succeeded happily in effecting a return to old-fashioned comic opera standards, and the performance afforded a genuine delight to all who heard and saw it.

The plot centers about an emperor, who things he can do anything from writing grand opera to running a continent. He does it all by proxy. His taste is so exquisite that he can not bear the idea of a standing army of men, so he has regiments of beautiful Amazons that he can take some pleasure in reviewing.

Over against the Emperor's land of Braggadocia is the Dukedom of Graftiana. The Duke is a fire-eating, swash-buckling son of thunder who chews nails and maintains an army of handsome young giants.

By grace of the plot the Duke has a son, Prince Florian, who is to marry the Emperor's daughter, the Princess Yolande. The young people have not met. Rather than marry a man she has never seen the Princess runs away and changes places with a goose girl, Griselda. Prince Florian runs away, too, rather than marry a girl he does not know, and changes clothes with a goatherd, Siegmund Lump.

The Duke and the Emperor make the best of a bad business and try to fool each other with a goose-girl Princess and a goat-keeping Prince. Meanwhile, of course, the real Prince and Princess fall happily in love in the fields.

Griselda and Siegmund happen to be married anyway, so everything balances beautifully. But when Siegmund finds that his promised royal bride is just plain Griselda he has a moment of natural disappointment.

The Duke and the Emperor try to borrow money of each other. Neither has any, which brings on war. At the border line between the two kingdoms, the man-army faces the lady-army across a pretty green hedge. The man-army threatens to surrender. Each ruler makes Siegmund his proxy for the fight. Siegmund, finding himself fighting on both sides with nobody else in sight, winds up the war, and everybody falls into couples for the final curtain.

The most decided hit of the evening was Jeanette Lowrie in the rôle of the flax-haired goose girl. Her song, "The Goose Girl," proved one of the best in the piece. At the end of the first act there is a march, "On to Victory," sung by the whole cast. Monday night Mr. Sousa conducted this number himself. The audience gave him six curtain calls and insisted on a speech.

### Permanent Sousa Opera Company.

The success of "The Free Lance" at the New Amsterdam Theatre will lead to the permanent establishment of a Sousa Opera Company under the direction of Klaw & Erlanger. John Philip Sousa had contracted to compose an opera each year.

Harry B. Smith will contribute the librettos. The premiere of the Sousa series will be a fixed event, Easter Monday of each year having been set aside as the date.

### ROUSSELIERE SUED.

### Conried's New Tenor Broke Paris Opera Contract.

PARIS, April 16.—M. Gailhard, manager of the Opera, is bringing an action for breach of contract against M. Rousseliere, the famous tenor.

M. Rousseliere had made a hit in Saint-Saens' new opera, "L'Ancêtre," at Monte Carlo. He should have returned to Paris to sing in "Freischuetz" at the Opera, but he never appeared, and M. Gailhard, his former friend and benefactor, is now claiming \$8,000 damages.

## WINS PRIZE FOR BEST COMPOSITION

Katharine Jaggi, a Joseffy Pupil, Writes Ingenious Musical Setting to a Lyric Poem.

Katharine Jaggi, a pupil of Rafael Joseffy, has been awarded the prize for the best musical setting to the lyric poem, "You Alone I Love, You Alone," given by the Nesmith Mansion Publishing Company. This is by no means Miss Jaggi's first attempt at musical composition, as she has



KATHARINE JAGGI,  
A Joseffy Pupil and Clever Composer.

several manuscripts which have been performed with success in public, among them a "Ballade Romantique," for violin and piano which has been performed in the public a number of times, and a "Reverie," for piano.

While not unknown to New York audiences, Miss Jaggi has only made her formal debut before the musical public this year, after having finished a highly successful course of study with Mr. Joseffy. Her engagements during the season have consisted of concerts in New York, Brooklyn, Jersey City, Philadelphia, Newark and other cities, where she has given both public and private recitals. On Tuesday evening, April 7, she was soloist at a concert given at Memorial Hall, Brooklyn, assisted by Albert E. Wier, violinist, and Eliessa Lehrenkrauss, soprano. Among her orchestral engagements for the Winter may be mentioned one on May 7, with the Hoadley Musical Society, Brooklyn, when she will play the G Minor Concerto by Mendelssohn.

### MUSIC FOR CHILDREN.

### Kitty Cheatham Sings Charmingly for Youngsters in New York.

Kitty Cheatham gave another matinee of songs for children at the Berkeley Lyceum in New York, April 16, before an appreciative and enthusiastic audience.

Among the songs were two or three groups, chiefly concerned with the tragedies of childhood—the trials of the little boy with red hair and his fellow sufferer who is made to practise scales; the dear dolly who lost hair, eyes and complexion, and her sister made of sugar, which melted—in all of these the child nature was faithfully drawn. Another of Miss Cheatham's selections was Schindler's "Berceuse de la Poupée." H. L. Brainerd accompanied two little songs—"Our Naughty Cook" and "When Daddy Was a Little Boy"—which he has written for Miss Cheatham, and for the rest of the programme Flora Macdonald was at the piano.

### Powell-Kronold Joint Recital.

A joint recital of more than ordinary interest will take place in Carnegie Chamber Music Hall, New York, on April 30, when Maud Powell, the violinist, and Hans Kronold, the cellist will present an attractive programme. Max Herzberg will accompany the artists.

## LAST CONCERT OF BUFFALO ORPHEUS

Victor W. Schwartz's Organization Closes a Highly Successful Season.

BUFFALO, April 17.—The Buffalo Orpheus, Victor W. Schwartz, conductor, gave its third and last concert of the season last evening at Convention Hall. Mendelssohn's "Bacchus-Chor" was an impressive work, and it was given with brilliant effect. The two a capella choruses, the folksongs, were delightfully sung, and showed the delicate work the Orpheus can do in contrast to its massive, brilliant work.

The soloists were Mrs. Corinne Rider-Kelsey, soprano, and Francis Rogers, barytone, both of New York. Mrs. Kelsey was suffering from a cold, yet she sang agreeably and repeated the good impression previously made.

The orchestra played two selections, one by Bach, one by Handel, and both acceptably.

The closing number of the programme was probably the most pretentious number that local singers have ever given. It was the famous quintet from "Die Meistersinger," sung acceptably by Mrs. Harriet Welch Spire, Mrs. L. D. Minehan, Mr. Harry J. Lautz, Mr. Yates and Mr. Lapey; Hans Sach's address sung by Percy Lapey, and the final chorus, thus completing a programme of real musical value.

### DR. EBERHARD RECOVERS.

### New York Musician Regains Health—Grand Conservatory's New Home.

The many patrons and friends of the Grand Conservatory of Music, of New York, which will celebrate its thirty-third anniversary this season, will be interested in the announcement of the complete recovery of Dr. E. Eberhard, the President of that Institution. Dr. Eberhard, who has been active in the work of his chosen profession for thirty-three years, sacrificed his health to his indefatigable efforts in the interests of his students.

The Conservatory is now located at No. 352 Central Park West, at the corner of Ninety-fifth street.

### Mme. Cappiani's Concert.

Mme. Louise Cappiani will give a concert in the Chapel Room of Carnegie Hall, New York, on Monday evening, April 23, at which her pupils will display their talents and accomplishments. Assisting will be Jessie Shay, who, among other things, will play Letschitzky's arrangement of "Lucia" for the left hand alone; Miss Glenn Priest, violinist; Helen Scholder, the nine-year-old 'cellist, and others. Mrs. Karl Grienerauer, Kate Burward and F. W. Riesberg will play the accompaniments. Among the songs is an "Ave Maria," composed by Mme. Cappiani, to be sung by Sadie Elias.

### MRS. BALSBAUGH AS SOLOIST.

### Talented Montreal Singer Will Take Part in Harrisburg Concert.

MONTREAL, April 17.—Mrs. H. W. Balsbaugh, the talented Montreal singer, a daughter of Theodore Pfafflin, has consented to donate her services as soloist at the presentation of Rossini's "Stabat Mater," by the Harrisburg Choral Society on May 4. The chorus will number 500 voices and the Boston Festival orchestra has been engaged for the occasion.

Mrs. Balsbaugh will sing the leading part. Among the other soloists will be Edward Johnson, the tenor.

### ARONSON ENGAGES HEGEDUS.

### Great Hungarian Violin Virtuoso to Tour the United States.

After long negotiation Manager Rudolph Aronson has finally succeeded in securing for a series of fifty concerts in the United States and Canada beginning November next, Hegedüs the Hungarian violin virtuoso whose success in London, Paris, Berlin, Vienna, Munich, Dresden, Leipzig, Hamburg, Budapest etc., has been phenomenal.

Unlike Ondricek, Kocian and Kubelik, Herr Hegedüs was not a pupil of the famous Sevcik, but of the likewise famous Hubay.

## ERNEST HUTCHESON A FINE PIANIST

Australian Player Meets Every Demand at Mendelssohn Hall Recital.

Ernest Hutcheson gave a piano recital in Mendelssohn Hall, New York, on April 18, when he presented a comprehensive programme, which included Busoni's arrangement of Bach's "In Dir ist Freude," Schumann's Sonata in F sharp minor, groups by Chopin and Liszt, smaller compositions by Beethoven, Mendelssohn, Scarlatti and Rameau and his own Scherzo in F sharp minor.

In the rendering of these numbers, Mr. Hutcheson revealed the possession of many musicianly qualities and high artistic ideals. His tone is occasionally hard, lacking roundness and mellowness, but his technique is equal to every demand without being obtrusive. He is essentially a classical player, somewhat severe, so that his interpretations of compositions of the romantic school lack warmth and flexibility of style. This was especially felt in the Schumann Sonata and the Chopin numbers.

The Paganini-Liszt Etudes gave him ample opportunity for the display of his brilliant technique. He obtained at times beautiful effects with his pedalling but would do well to make it less conspicuous. The audience was appreciative and rewarded him liberally with applause.

### APOLLO CLUB CONCERT.

### Brooklyn Chorus Sings under Direction of John Hyatt Brewer.

The third concert of the Apollo Club in Brooklyn in Association Hall, April 17, attracted the musical and social elements of that city and proved to be a function of unusual interest. John Hyatt Brewer, the organist, conducted the chorus, and the club was assisted by Mrs. Mary Hissem-de Moss, soprano; Mrs. Katherine Fisk, contralto, and Michael Banner, violinist. One of the most impressive features of the programme was the rendition of Sullivan's "The Long Day Closes," given in memoriam to the late Hugh Williams, who died on April 8.

Mr. Banner played the Chopin-Wilhelmj "Nocturne," Op. 27, No. 2, and the Wieniawski "Legende."

### Interesting Pupils' Concert.

MONTREAL, April 17.—Max Bohrer, one of the leading piano teachers of this city, gave a pleasant pupils' recital in the Natural History Hall, last evening, in which he was assisted by a former pupil, Miss Austin Collins. The Misses I. Carter, A. Phillips, Hazel Middlemiss, May Lees, E. Lilly, Florence Russell, E. Craig, M. Green, and Master O. Rathwell were the performers of a varied and interesting programme comprising works by French, German, English, Russian and Scandinavian authors.

### Wilbur Blakeslee Plays.

RUTHERFORD, N. J., April 16.—Wilbur S. Blakeslee made his first appearance here since his return from Europe at the Women's Club this afternoon. He is a player of unusual gifts, possessing a fluent technique, rare beauty of tone, keen musical feeling and highly developed artistic perception. His brilliant rendering of Schumann's Symphonic Etudes and his poetic treatment of the Chopin Ballade in A flat aroused enthusiastic applause.

### Oscar Hammerstein Coming Home.

William Hammerstein has received a cable message from his father, Oscar Hammerstein, saying he would sail for New York from Southampton to-day, April 21, on the American liner St. Louis.

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A Book of Nine Songs.....	1.25
The Shepherdess, Song for Barytone.....	.60
There's a Woman Like a Dew Drop, Song for Barytone.....	.60
Five Songs to Spring, a Cycle of Song for Medium Voice.....	1.25
O World, Be Nobler! Trio for Female Voices.....	.08
Sister, Awake! Trio for Female Voices.....	.15

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## SERIES OF CONCERTS IN TWO OHIO CITIES

PROMINENT SOLOISTS SING AT THE  
FESTIVAL IN GRANVILLE  
AND NEWARK.

Splendid Programmes Presented with Orchestra  
and Chorus with 200 Voices—Felix Hughes  
and William Harper Take Part.

GRANVILLE, O., April 16.—The annual music festivals held at Granville and Newark, O., last week proved to be satisfactory both in the standard of musical excellence and in the enthusiasm manifested by the auditors. On Wednesday afternoon at Granville, the programme was entirely orchestral, given by the Cincinnati Symphony Orchestra under Mr. Van der Stucken. The offerings differed slightly from those given in Columbus Tuesday night. The "Oberon" overture, Massenet's Overture to "Phedre," Schumann's Symphony, "Idylle" (Van der Stucken), the Swan of Tuonela (Sibelius) and the Tannhauser Overture were performed. In Newark the Bach Suite, Liszt's "Les Preludes," Sir Edward Elgar's "Sursum Corde," Van der Stucken's "Caliban's Pursuit," and "Idylle" were heard, the vocalist for the evening being Felix Hughes, barytone. For the second time for these sister cities, perfect weather made ideal music conditions and the orchestra played superbly.

Hugo Olk read the Bach "air," with surpassing delicacy, yet every instrument came together like the assembling of a mosaic. In the Newark programme the harp had rather more to do than usual, the effective passages allotted to that instrument being given by Mrs. Anna Lawrence, a well-known harpist who has played with most of the fine orchestras of this country. The barytone, Mr. Hughes, accompanied by the orchestra, gave a splendid reading of "It Is Enough," from "Elijah." He was recalled again and again, finally acceding to the cordial welcome by singing a beautiful French song, accompanied delightfully by Adella Prentiss Hughes on the piano.

The orchestra of thirty pieces accompanied the production of Haydn's "Creation." The soloists were Jeannette Fernandez, soprano, New York; William Harper, basso, New York; Mr. Chilton, tenor, Cincinnati; Mr. Judson, director. The chorus numbered 200.

### Philadelphia Easter Music.

PHILADELPHIA, April 16.—The Holy Week and Easter services in the various Philadelphia churches have this year been characterized by exceptionally elaborate musical services, in nearly all cases with largely augmented voices and additional orchestral effects. In the case of the Roman Catholic churches the services can be literally termed valedictory. The new regime about to be inaugurated, calling for the abolition of mixed choirs and the substitution of Gregorian music for the more ornate productions of Haydn, Mozart, Spohr et al. hitherto available, marks such a distinct change as to render the present year's services more notable. The Lenten season has been specially noticeable for the many admirable renditions of Rossini's "Stabat Mater," Stainer's "Crucifixion," Gounod's "Requiem," and many similar high class productions which have been given.

### Studio Club Concert.

The Studio Club, of which Dr. H. Holbrook Curtis is the president, gave a concert on April 15, at which Emma Carroll, the soprano, sang most artistically a group of songs by Mary Turner Salter; Frederick Martin, the tenor, sang excerpts from operatic rôles; and Sarah Truax, Marguerite Hall, Mrs. Lathrop, Dorothy Hammond and Gerritt Smith's Monday Morning Class assisted.

### Sang "Oh Day of Penitence."

PHILADELPHIA, April 14.—Gounod's "Oh Day of Penitence" was given with good effect at the Memorial Church of Saint Paul, Overbrook, on Wednesday evening last, under the direction of the choirmaster and organist. H. Alexander Matthews, the talented composer of "Voices of the Cross." The soloists were Mrs. Henry Gruehler, soprano, Maude Sproule, contralto; H. Russell Lennon, tenor, and Charles M. Sproule, barytone.

## NEW MONTREAL SYMPHONY QUARTETTE TO MAKE DEBUT

FINE CANADIAN ORGANIZATION TO BE HEARD IN  
THE CITY OF ITS BIRTH



MONTREAL PHILHARMONIC QUARTETTE,  
New Organization of Gifted Canadian Musicians.

MONTREAL, April 16.—The Montreal Philharmonic Quartette will make its debut in Stanley Hall Friday evening, April 27, and should quickly be ranked with the best known exponents of chamber music on this continent. It comprises the best elements that can be found in Canada.

Alfred De Sève, first violin, was a pupil of Viextemps, under whom he studied with Ysaye, and was concertmaster of the Boston Symphony Orchestra when this celebrated organization was founded.

J. J. Goulet, second violin, is the leader of the Montreal Symphony Orchestra, and

a first prize winner of the violin at the Conservatory of Liège, Belgium.

Albert Chamberland, alto, is a pupil of A. De Sève. He is rapidly becoming one of the favorite violinists of Montreal and promises to have a splendid career. He is leading instrumentalist in the Theatre des Nouveautés here.

J. B. Dubois, 'cellist, is recognized as the leading player in Canada. He studied in the Conservatory of Ghent and obtained a prize in that institution. He is the brother of Adolphe Dubois, trumpet soloist of the New York Symphony orchestra.

## American Singer Helps "Aphrodite's" Success

PARIS, April 16.—Camille Erlanger's "Aphrodite," with Mary Garden, the American singer in the rôle of Chrysis, is undoubtedly the great success of the operatic season, despite its musical limitations, though it contains evidence of mastery of technique, virtu and chromatic effects. Basing his theme upon Alexandria during the period of Grecian decadence, the inspirations are wisely drawn from Greek canticles or skilfully evoked by the high registered vocal and reed refrains of the Orient. It is the purely picturesque side of the subject that the composer dwells upon, and, as this long opera is after all merely a series of exquisite living pictures, loosely strung together and lacking in dramatic or logical sequence, the score leaves impressions of faultless technique, combined with artificiality and some hardness.

It is an opera that is far more pleasant to see than to hear. The plastic charms of Alexandrine antiquity, the admirable grouping of the Egyptian courtesans, the rhythm of the Oriental dance, the delicious living pictures and the wonderful charm and grace of the acting and attitudes of Miss Garden, insure a long run at the Opéra Comique for this unrivalled spectacular resuscitation of the most sensuous period of the domination of Greece.

The first act passes on the stone pier of Alexandria, where for the first time Demetrius meets Chrysis. Demetrius is a young Athenian sculptor, who has just completed the statue of Aphrodite for the Alexandrian temple of that divinity, and is also the favorite of the Egyptian Queen. Chrysis is a courtesan of unsurpassed beauty and grace, of mingled Grecian and Jewish descent and of egregious vanity. Demetrius is seized with a caprice of Chrysis. Chrysis, as the price of her favors, demands that Demetrius should steal and bring to

her the diamond mirror of the courtesan Bacchis, the ivory comb of the wife of the high priest and the pearl necklace which ornaments the sacred statue of Aphrodite. He accepts the bargain.

In the second act Demetrius is in the temple of Aphrodite. He is already in possession of the mirror and the comb, and we see him steal the necklace from the statue of Aphrodite.

The third act introduces the wild saturnal orgies in the palace and on the terraced gardens belonging to the courtesan Bacchis, who discovers that her precious mirror, with its jewels of fabulous value, has been stolen. A slave is accused of the theft and is crucified. Chrysis is present at this horrible spectacle, and with cruel vanity seems impressed by the one fact that she has vanquished the heart of Demetrius.

The fourth act presents the studio of Demetrius. Chrysis comes to offer herself to Demetrius as the promised reward for his triple crimes. Demetrius, with frenzied voluptuousness, accepts the offer. A long love duet ensues, admirably sung by Miss Garden and by Beyle, who takes the part of the enamoured Athenian sculptor. Murmurs of the angered populace are heard without. The people have discovered the theft, and tremble lest the wrath of Aphrodite take the form of revenge upon the city. Demetrius, tearing himself from the embraces of Chrysis as the pair recline, enlaced in each other's arms, upon a Grecian couch strewn with rose leaves, commands Chrysis to go forth decked with the necklace, the mirror and the comb and stand before the mob.

In the fifth act there are two beautiful tableaux, the prison where Chrysis, condemned to death and torture, commits suicide by drinking the poisonous hemlock, and where Demetrius comes to see her, but too late; and the cemetery where the two girl flute players, Myrta and Rhodis—her two faithful friends—bear the corpse of the courtesan and cover it with flowers and wreaths.

### Augusta Cottlow in Des Moines.

DES MOINES, April 15.—A large and enthusiastic audience greeted Augusta Cottlow, pianist, of New York City, at Drake auditorium Thursday night. Miss Cottlow is well equipped with that musician's essential commonly known as temperament. She infuses a fire and brilliancy into her work which is splendid. Her interpretations of Liszt's "Devil's Waltz" was a thing of beauty and abandon and in the Beethoven Sonata she rose to fine heights of understanding.

The last surviving member of the family of Mozart, the composer, earns his living by drawing beer in a railway station restaurant at Augsburg, Germany.

## CINCINNATI ORCHESTRA CLOSES ITS SEASON

VAN DER STUCKEN PREPARES FOR  
COMING SEASON OF  
MUSIC

Concerts Just Ended the Most Successful in the  
History of the Organization—Advance Dates  
Booked.

CINCINNATI, April 16.—The Cincinnati Symphony Orchestra returned Saturday from the last trip of the season, and Mr. Van der Stucken and the musicians are already busy with rehearsals for the May Festival. This spring trip was one of the most successful of the season. On Monday night the orchestra played to an immense audience at the Ohio Wesleyan University at Delaware with Felix Hughes, the young Cleveland barytone, as soloist, and on Tuesday night a concert was given in the new Memorial Hall at Columbus under the auspices of the Women's Musical Club.

On Wednesday concerts were given in connection with the spring musical festivals at Granville and Newark, Ohio, Mr. Hughes appearing again in Newark. At Mansfield a symphony programme was given under Mr. Van der Stucken's baton, and the programme was concluded with Bruch's "Fair Ellen" conducted by Prof. Albert Bellingham of the Mansfield Public Schools. Prof. Bellingham had a well-trained chorus, and the soloists were Mr. Hughes and Caroline Hudson, of Cleveland.

On Friday the orchestra played a matinee in Portsmouth, Ohio, and an evening concert in Ironton, and, even though it was Good Friday, the orchestra was greeted by good audiences. At Ironton, Ohio, the assisting soloist was Brahm van den Berg, pianist.

Manager Edwards is already busy with preparations for the outside concerts which will be given in 1906-07, and several important engagements are definitely booked.

## TO PLAY WAGNER IN THE GREEK THEATRE

Wolfe's Orchestra to be Heard in Excerpts  
of Great Music Dramas.

BERKELEY, Cal., April 16.—Wagner is to be honored by the university authorities in connection with the series of symphony concerts in the Greek theater, it having been decided to devote the entire programme of the next concert, on April 29, to the rendition of parts of Wagner's operas.

Normally consisting of seventy musicians, the orchestra is further enriched for the fifth concert by accessions in both the brass, the wood wind and the stringed choirs.

The Wagner programme will begin with the prelude to "Parsifal"; then will be played the music of the transformation scene and the finale of the first act of "Parsifal"; then the Good Friday spell, also from "Parsifal." This will be followed by Wotan's farewell and magic fire music from "Die Walkure." Then will come the somber magnificence of Siegfried's death march from "Die Gotterdammerung," and the programme will end with the overture to "Tannhauser," unfailing in its beauty and its delight.

### Newsboy a Violin Soloist.

Fred Bernstein, the youthful violin genius of New York's East Side, will make his public debut as one of the star attractions of the programme at a monster benefit of the Newsboys' Athletic Club at Grand Central Palace on May 6. Fred Bernstein is a boy of 13, and a distinctly East Side product. Those who have heard him play say that his mastery of the violin is remarkable.

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The Summer term of the Toronto Conservatory of Music opened on Tuesday, April 17.

The Summer school of the Cincinnati College of Music will open May 21 and close July 28.

Herbert Dunham, basso, and Eleanor Girard, soprano, have been engaged by the Church of the New Thought in Detroit.

Arthur Foote, the organist, presented an interesting programme at his recital in Woolsey Hall, New Haven, Conn., on April 9.

Madeline Moser, soprano, of the Metropolitan College of Music, Cincinnati, sang at the Covington (Ky.) Auditorium April 18 for the Covingtonian Club.

The pupils of Wade Eversoll, assisted by Cleo McClusky, gave a recital on April 12, at the Joliet Conservatory of Music, in the Braun-Kiep building, Joliet, Ill.

Mme. Wilkins, a pupil of Mme. Ogden Crane, of New York, sailed on Saturday last for Europe. During her stay abroad she will study and be heard in concerts.

Blanch Delgado, a talented young pianiste, and Herman Schultz, 'cellist, were the soloists at an interesting concert given in the Windsor Hotel of Jacksonville, Fla., on April 8.

Rozella Bower, pupil of Elizabeth Johnson, of the Detroit Conservatory of Music gave a piano recital assisted by Alice Ladue, contralto, April 17, in conservatory hall, Detroit.

Hattie Diamond, soprano, one of the accomplished pupils of Mme. Ogden Crane, of New York, has closed a contract for fifty-six concerts, during the Summer season, beginning in Saratoga Springs.

The pupils of Mrs. Effie Levering Collins and Mary Levering gave their third recital in the home of Mrs. L. H. Finney, No. 1419 Olive street, Kansas City, last week. A well-arranged programme was creditably presented.

Howard Wells, a Chicago pianist, was the soloist at the concert of the Thomas Orchestra on April 14 in Orchestra Hall, Chicago. Mr. Wells has lived in that city many years. He was heard in the G minor concerto by Saint-Saens.

The singing pupils of Harriot E. Barrows, assisted by Evangeline Larry, violiniste; Harriet Mansir, accompanist, and George Theodore Wright, 'cellist, gave a recital last week in Miss Barrows's Conrad building studio, Providence, R. I.

Victor Benham, the Detroit pianist, will sail for Europe June 26, his first appearance being with Hugo Becker, the 'cellist, in a joint recital. They are to play Beethoven's "Sonata in A major" and Mr. Benham's own suite in the same key.

Carlinne James, Lillian Schuerenberg, Emily Harris and Marguerite Guinn, all well-known musicians of San Antonio,

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Tex., joined in the presentation of an interesting programme of vocal and instrumental music at the Casino in that city, on April 7.

The third quarterly concert of the Cleveland, O., School of Music took place April 11. Mabel Wrightson, the new violiniste of the school, appeared for the first time in that city at the concert. She has but recently taken charge of the violin department of the school.

Margaret Goetz and Walter L. Bogert completed Miss Goetz's series of historical song recitals at her studios in Carnegie Hall, New York, April 11. The programme was made up of folksongs and duets of many nations. Ruth Savage played the accompaniments.

The Epstein trio of New York, consisting of Herman Epstein, pianist, Davol Sanders, violinist and Paul Kefer, 'cellist, instructors at the Hartford-Springfield conservatory of music, gave the first of the series of educational concerts in high school hall, Springfield, Mass., April 18.

The opening musicale of the Women's Club of Orange, N. J., was given April 18, in the auditorium of the new clubhouse, East Orange. The club was entertained by Mrs. George F. Seward, pianiste; Mrs. T. R. Chambers, soprano, and J. Barnes Wells, tenor, assisted by Mr. Kefer, 'cellist.

Handel's "Messiah" was performed in Grace Church, Winnipeg, on April 11, under the direction of P. B. C. Turner, who was ably assisted by Holmes Cowper, the Chicago tenor, and the regular quartette of the church choir. Mme. Ragna Linne, the Chicago soprano, was heard on this occasion for the first time in Winnipeg.

To combine history with music is a plan of Charrille Runals, who will sing the praises of American heroes, and also songs narrative of American history in the East Room of the Waldorf-Astoria, in New York, on the evening of April 26, for the benefit of the Institution for the Treatment of Chronic Diseases.

Mrs. Hallie Parrish Hinges, the Salem, Ore., soprano, who recently returned there from New York City, where she further pursued her advanced musical studies with Victor Harris and other teachers, gave a concert at Salem, on April 11, with the assistance of the William Wallace Graham string quartette of Portland, Ore.

The piano pupils of Mrs. H. T. Buzzell gave their annual recital in the Washington Park M. E. Church on April 12, assisted by the Bixby Trio (violin, 'cello and piano), and Mrs. I. A. Shippee, soprano. A large audience was present, and the excellent programme, which was well presented, was liberally applauded.

The pupils of Mrs. Antonia Sawyer gave a musicale on the afternoon of Monday, April 9, at her studio, No. 1690 Broadway, New York. Among those who took part in the programme were Sallie Merritt, soprano; Edith Nesmith, contralto; Clarissa Evans, soprano, Alma Miner, soprano, and Rachel Dunn at the piano.

The initial concert of the Chapel Choral Society of Dayton, O., was attended with interest. There is excellent material in the chorus, and it is being conscientiously developed by the director, L. E. Shenk. The soloists of the evening were Rebecca Odell and Charles Shellgrove from the chorus and William Carl Pirsch.

Mrs. George Gormly gave a talk on "Ethelbert Nevin" at the meeting of the Tourists' Club, at the Business Woman's club rooms, Allegheny, Pa., April 16. The lecture was interspersed with Nevin music, sung by Marion Gaston, Mrs. Arthur Thacher and Edith Hanna. Instrumental numbers were given by Mary Ure and Mrs. George B. Ewart.

The "half-hour of music" in the Greek Theatre at Berkeley, Cal., on April 8, enlisted the services of Mrs. Rudolph Schaffter, soprano; Mrs. Marian E. L. Robinson, contralto; Lowell W. Kenney, tenor; Grace Freeman, violiniste; Miss M. A. Lewis, 'cellist; Grace Rollins, pianiste; and Mr. Delapione, organist. Mrs. Louise Marriner Campbell arranged and directed the concert.

A large audience assembled in Conservatory Music Hall on April 11, the occasion being a recital by pupils of Edith Myers. An interesting programme was presented by Misses Vera Reed, Helen Gray, Mildred Thompson, May Cassels, Evelyn Phillips, Ivy Farley, Margaret Hillock, Bertie Whalley, Isabel Hewitt, Evelyn Harcourt-Ver-non, Muriel Walterhouse, Helen Ryrice and Marion McLean.

Iva Howard Grant, daughter of Mr. and Mrs. H. F. Grant, was on April 6 presented to musical Seattle in a piano recital at the First Methodist Episcopal church. Miss Grant appeared before a large and appreciative audience of the critical music lovers, and the recital brought her at once into the circle of those whose training and temperament give them rank as true musicians.

At her song recital in Massey Hall, Toronto, April 19, Mme. Charlotte Macconda sang "Chant d'Exil," Vidal; "Si es vers avaient des ailes," Hahn; "Chanson de Juillet," Godard; aria "Charmant Oiseau," from "Perle du Brezel," David; "Solvejgs Lied," Grieg; "Nussbaum," Schumann; "Im Kahne," Grieg; "Voce di Primavera," waltz, Strauss; "Since We Parted," Miersch; and Polonaise, "Mignon," Thomas.

Advanced students of the New England Conservatory of Music entertained a large audience in Jordan Hall, Boston, April 11. The soloists were assisted by members of the conducting class and the Conservatory orchestra under the direction of Wallace Goodrich. Josephine Pearl Freeman of Le Mars, Ia., played the first movement of Beethoven's Concerto in C minor, creditably. Sarah Paef and Mary Moore were also heard to advantage.

A tour of the United States is to be made this Spring by the famous Royal band of Hawaii, which has only been heard in this country on the Pacific Coast. The band will be sixty strong, and will be conducted by its founder, Captain H. Berger. The band is not alone composed of instrumentalists, but consists of a stringed orchestra, glee club and mandolin and native instrument players, as well as native women soloists.

The chamber music class of the University of Music, Newark, N. J., gave its second concert April 20, at the hall of the institution, 21 Fulton street. The following pianists took part in the various trios performed: Mrs. Frederic C. Baumann, Misses Margaret Dorsch, Mabel Ecker, Elsie Franklin, Katherine Eymann and Alexander Berne. Michael Banner, violinist, and Udo Gossweiler, 'cellist, teachers in the institution, were the assistant artists.

At the Philadelphia Choral Society's concert in the Academy of Music April 18, Anita Rio sang the soprano solos in Mendelssohn's "Elijah." Gertrude May Stein was the alto, and there was a chorus of 200 voices and an orchestra of 60 under direction of Henry Gordon Thunder. The other soloists were William H. Pagdin, tenor, and Herbert W. Witherspoon, basso. They were assisted by a local quartette consisting of Elizabeth Smith, Marie S. Langston, W. J. Adams and W. E. Brecht. Sheppard K. Kollock was the organist.

The following programme was presented at the moonlight concert in the Greek Theatre, at Berkeley, Cal., by the University of California Symphony Orchestra, under the direction of Dr. J. Fred. Wolfe, on April 10; March, "Kilties" (Morris); overture, "Poet and Peasant" (Suppe); serenade, "Love in Idleness" (Macbeth); cornet solo, "Columbia Polka," (Rollinson), D. C. Rosebrook; selection, "Woodland," (Luders), Amy Hill, Harold K. Baxter, soloists; "Ein Wald Concert" (Eilenberg), euphonium solo, T. J. Sweesy; hunting scene (Bucalossi), descriptive: The morning breaks calm and peaceful; the merry blast; the parties join; the road alive with horsemen; the pursuit; the capture; the death; the return. Waltz, "Land of My Dreams" (Herman); "Lucrezia Borgia" (Tobani).

## AMONG OUR MUSICIANS

H. Evan Williams will spend the Summer in Cleveland, O., and conduct a Summer vocal class.

Isabelle Bouton, H. Evan Williams and Harold Luckstone will be soloists at the May festival at Oberlin, O.

Ethel Bell, a talented pupil of Rose Stange, whose studio is located at No. 277 Fifth avenue, New York, has been engaged by William Stewart, for his opera company.

Jessamine M. Fowks has been engaged as solo soprano of the First Congregational Church, of Newark, N. J., for the coming year. Miss Fowks is a pupil of Arthur D. Woodruff, of New York.

Bertha Crawford, soprano, lately appointed to Sherbourne Street Methodist Church choir, Toronto, and Margaret George, contralto, in Broadway Tabernacle, are both pupils of E. W. Schuch of that city.

Joseph Parsons, whose home is in Indianapolis, is a member of the Savage Grand Opera Company. In this, his second year with the organization, he has achieved the distinction of a "singing part." He took part in the performances in his home city last week.

Frederick Weld, the New Haven, Conn., barytone, has been honored in his appointment to the position of assistant voice teacher at the Chautauqua Summer School. Mr. Weld has had much experience as a teacher and is splendidly qualified in every way to fill his new post.

Invitations have been sent out by John Leitch, of Western avenue, Allegheny, Pa., for a musicale to be given for Dan T. Beddoe as a farewell. Mr. Beddoe leaves soon to make his home in another city. Among the soloists will be Florence Wickham, who has just arrived in this country.

Frederick Creitz, the Portland, Ore., violinist, has again returned to that city after a successful concert tour in Europe. While abroad, Mr. Creitz was soloist with many leading orchestras, including the Warsaw Symphony Orchestra, Leipzig Philharmonic-Chemnitz Orchestra and other musical organizations.

Earl C. Vogelsang, the 19-year-old son of J. W. Vogelsang, of No. 4714A Vernon avenue, St. Louis, is being educated for the grand operatic stage. Young Vogel-sang has a bass voice of remarkable volume and power, and is at present under the tutelage of a well-known barytone of Cleveland, Ohio. He will spend three or four years in study abroad.

The new quartette of Olivet Congregational Church, at Bridgeport, Conn., beginning May 6, will consist of George E. Lush, first tenor; Leonard Crabtree, second tenor; George H. Tordoff, first basso; Thomas R. Tordoff, second basso. The latter is a present basso soloist of St. Paul's choir. Mr. Lush and G. H. Tordoff are members of the Criterion quartette.

George H. Downing, a barytone singer, has been engaged as the new musical director of St. Luke's M. E. Church, Newark, N. J., and goes to Newark from Binghamton, N. Y., where he has been a successful vocal teacher, choir leader, concert and oratorio singer. The following quartette has also been engaged: Lillian Lyding, soprano; Edna Cook, contralto; Elmer C. Roubaud, tenor, and Mr. Downing, basso.

Frederick Alexander, organist for the Woodward Avenue Baptist church, has been engaged as director of the Orpheus' club, the organization of male voices formerly directed by Samuel R. Gaines and later by Dr. W. Horatio Browne. Mr. Alexander is already director of the Church Choral society, a chorus of 40 voices connected with the Woodward Avenue church, which is frequently heard in outside concerts. For some time he had charge of the music in Temple Beth El in Detroit.

Christine Miller, contralto at the Third Presbyterian Church, of Pittsburg, has had a busy month. On April 24 she will leave for Chicago, where she has been engaged by the Evanston Musical club to sing in the "Elijah." The City Choral society, of Steubenville, O., has engaged Miss Miller for the performance of Spohr's "Last Judgment," and to sing a group of songs in the second part of the miscellaneous programme on the 19th. Miss Miller will be the soloist at the concert given in Wilkinsburg by the Mendelssohn trio early in May.



## WHERE THEY ARE.

## I. INDIVIDUALS.

Albani, Mme. Emma—Toronto, April 23.  
 Allen, Lucy Anne—Boston, April 22.  
 Archdeacon, Albert—Toronto, April 23.  
 Benoist, Andre—Vancouver, B. C., April 21; Bellingham, Wash., April 23.  
 Bispham, David—Loudon G. Charlton, manager, Chicago, April 22; Omaha, April 23; Hastings, Neb., April 24; Columbus, O., April 25.  
 Bouton, Isabelle—Syracuse, April 23, 24 and 25; Ithaca, April 26, 27 and 28.  
 Bussert, Anna—Macon, Ga., April 27.  
 Child, Mrs. Bertha Cushing—Boston, April 22.  
 Cole, Kelley—Loudon G. Charlton, manager, Raleigh, N. C., April 23; Spartanburg, S. C., April 25, 26 and 27.  
 Cumming, Shanna—Philadelphia, April 21; Bridgeport, Conn., April 22; Elizabeth, N. J., April 23.  
 Deane, George—Boston, April 22; Milford, N. H., April 26.  
 De Gogorza, Emilio—Syracuse, April 23, 24 and 25; Ithaca, April 26, 27 and 28.  
 Delmont, Charles—Boston, April 22.  
 Desmond Mary—Boston, April 24.  
 Du Pre, Mrs. Warren—Spartanburg, S. C., April 25, 26 and 27.  
 Eddy, Clarence—Spartanburg, S. C., April 25, 26 and 27.  
 Ehrke, Louis—Newark, N. J., April 23.  
 Fisk, Katharine—Loudon G. Charlton, manager, Raleigh, N. C., April 23; Spartanburg, S. C., April 25, 26 and 27.  
 Flint, Willard—Boston, April 26.  
 Foster, Harriet—Milwaukee, April 24.  
 France, Nancis—Washington, April 25.  
 Gauthier, Eva—Tronto, April 23.  
 Gebhard, Heinrich—Norwich, Conn., April 23; Montclair, N. J., April 26; Boston, April 27.  
 Geeding, Asa Howard—New York, April 27.  
 Gerardy, Jean—Vancouver, B. C., April 21; Bellingham, Wash., April 23.  
 Hall Glenn—Chicago, April 23; St. Paul, April 25; Evanston, Ill., April 26; Chicago, April 27.  
 Hall Marguerite—Spartanburg, S. C., April 25, 26 and 27.  
 Harris, Zudie—Raleigh, N. C., April 23.  
 Harper William—Scranton, Pa., April 23; Spartanburg, S. C., April 25, 26 and 27.  
 Hedge, Garnett—Des Moines, Ia., April 22.  
 Heindl, Elsa—Boston, April 22.  
 Hinshaw William W.—Chicago, April 23.  
 Hissem-de Moss, Mary—Cincinnati, April 26.  
 Jackson, Ion—New York, April 27.  
 Jahn, E. A.—Brooklyn, April 24.  
 Johnson, Edward—New York, April 22; Syracuse, April 23, 24 and 25; Ithaca, N. Y., April 26, 27 and 28.  
 Knight, Josephine—Syracuse, April 23, 24 and 25; Ithaca, April 26, 27 and 28.  
 Kubelik, Jan—Portland, Ore., April 21; Spokane, Wash., April 23; Helena, Mont., April 24; Butte, Mont., April 25; Salt Lake City, April 27.  
 Lane, Mary Hart—Spartanburg, S. C., April 25, 26 and 27.

Luetschg, Waldemar—Syracuse, April 23, 24 and 25.  
 Mannes, David—Spartanburg, S. C., April 25, 26 and 27.  
 McGuckin-Legio, Kathrin—Philadelphia, April 2.  
 Merrill, L. B.—Syracuse, April 23, 24 and 25; Ithaca, N. Y., April 26, 27 and 28.  
 Miles, Gevilym—Syracuse, April 23, 24 and 25.  
 Miller Reed—New York, April 27.  
 Milligan, Edith—New York, April 25.  
 Munson, Grace—Passaic, N. J., April 26.  
 Nichols, Marie—Dallas, Tex., April 23; Austin, Tex., April 25.  
 Nordica, Lillian—St. Louis, April 27.  
 O'Brien, Frank—Boston, April 25.  
 Ormsby, Frank—Macon, Ga., April 27.  
 Ormsby, Louise—Ithaca, N. Y., April 26, 27 and 28.  
 Powell, Maud—St. Louis, April 24; Appleton, Wis., April 26.  
 Quesnel, Albert—Providence, R. I., April 24.  
 Rand, Lloyd—Syracuse, April 23, 24 and 25; Ithaca, N. Y., April 26, 27 and 28.  
 Read, Mrs. Lillian French—Chicago, April 23.  
 Reuter, Rudolph E.—New York, April 28.  
 Rider-Kelsey, Corinne—New York, April 22; Providence, R. I., April 24.  
 Rio, Anita—J. Armour Galloway, manager, Syracuse, April 23, 24 and 25; Baltimore, April 26.  
 Rogers, Francis—Spartanburg, S. C., April 25, 26 and 27.  
 Ruegger, Elsa—Dallas, Tex., April 23; Austin, Tex., April 25.  
 Samaroff, Mme. Olga—Boston, April 21.  
 Scheff, Fritz—C. B. Dillingham, manager, New York, Knickerbocker Theatre, indefinitely.  
 Schulz, Leo—Spartanburg, S. C., April 25, 26 and 27.  
 Sheldon, Anna Beatrice—Vancouver, B. C., April 21; Bellingham, Wash., April 23.  
 Sherwin, Marjory—New York, April 25.  
 Shotwell-Piper, Mme.—Spartanburg, S. C., April 25, 26 and 27.  
 Spencer, Janet—Chicago, April 23.  
 Staudenmayer, Clara—Boston, April 22.  
 Szumowska, Mme.—New Haven, Conn., April 26.  
 Tecktonius, Leo—Ligon, Ind., April 21; Beldvidere, Ill., April 23; Monmouth, Ill., April 24; Springfield, Ill., April 25; Appleton, Wis., April 26; Menominee, Wis., April 27; Edgerton, Wis., April 28.  
 Van Hoose, Ellison—Spartanburg, S. C., April 25, 26 and 27.  
 Van Yox, Theodore—Toronto, April 23; Yonkers, N. Y., April 24; Baltimore, April 26.  
 Voorhis, Arthur—New York, April 26.  
 Walker, Julian—Passaic, N. J., April 26; New York, April 27.  
 Ward Tom—Syracuse, April 23, 24 and 25.  
 Welsh, Corinne—Macon, Ga., April 27.  
 Witherspoon, Herbert—Providence, R. I., April 24.  
 Widmer, Evelyn—Newark, N. J., April 23.  
 Young, John—New York, April 22; Hagerstown, Md., April 24; Brooklyn, April 26.

## II. ORCHESTRAS AND BANDS.

Boston Festival Orchestra—Syracuse, April 23, 24 and 25; Ithaca, N. Y., April 26, 27 and 28.  
 Boston Symphony Orchestra—Boston, April 20, 21, 24 and 28.  
 Carolyn Belcher String Quartette—Boston April 23.  
 University of California Symphony Orchestra—Berkeley, Cal., April 26.  
 Cleveland Philharmonic String Quartette—Cleveland, O., April 26.  
 Creator's Band—Howard Pew, manager, London, England, to April 22.  
 Hahn String Quartette—Philadelphia, April 26.  
 Innes Band—Dallas, Tex., April 26 and 27.  
 Liederkranz Club of New York—New York, April 22.  
 Los Angeles Symphony Orchestra—Los Angeles, Cal., April 27 and 28.  
 Mendelssohn Trio—Pittsburg, April 27.  
 New York Symphony Orchestra—Norfolk, Va., April 21; Raleigh, N. C., April 23; Wilmington, N. C., April 24; Spartanburg, S. C., April 25, 26 and 27; Asheville, N. C., April 28.  
 Sousa's Band—Manchester, N. H., April 21; Boston, April 22; Portsmouth, N. H., April 23; Dover, N. H., April 24; Portland, Me., April 25; Rockland, Me., April 26; Lewiston, Me., April 27; Lawrence, Mass., April 28.  
 Theodore Thomas Orchestra—San Antonio, April 19, 20 and 21; Newton, Kas. April 25; Chicago, April 27.  
 Victor Herbert's Orchestra—New York, April 22.  
 Volpe Symphony Orchestra—New York, April 22.  
 Young Men's Symphony Orchestra—New York, April 22.

## DATES AHEAD.

## April 22

David Bispham, song recital, Chicago.  
 John Young, tenor, in concert, Pittsburg.  
 People's Choral Union concert, Boston Symphony Orchestra, Mrs. Bertha Cushing Child, Lucy Anne Allen, Elsa Heindl, Clara Staudenmayer, George C. Deane and Charles Delmont, soloists, Boston.  
 Garnett Hedge, tenor, in "The Redemption," Des Moines, Ia.  
 Liederkranz Club Concert, Corinne Rider-Kelsey, soloist, New York.  
 Sousa's Band, Boston.  
 Volpe Symphony Orchestra, concert, Carnegie Hall, New York.  
 Board of Trade concert, Shanna Cumming, soloist, Bridgeport, Conn.  
 Victor Herbert's Orchestra, concert, Hippodrome, New York.  
 Young Men's Symphony Orchestra, Concert, New York.

## April 23

Syracuse Music Festival, Anita Rio, Isabelle Bouton, Josephine Knight, Louise Ormsby, Edward Johnson, Emilio de Gogorza, L. B. Merrill, Lloyd Rand and Waldemar Luetschg, soloists; the Alhambra, Syracuse, to April 25.  
 Chicago Apollo Club concert, Janet Spencer, Glenn Hall, Mrs. Lillian French Read and William W. Hinshaw, soloists; Chicago.  
 David Bispham, song recital, Omaha, Neb.  
 Marie Nichols and Elsa Rueger, violin and 'cello recital, Dallas, Tex.  
 Toronto Festival Chorus, "The Redemption," Mme. Albani, Albert Archdeacon, Theodore Van Yox and Eva Gauthier, soloists; Toronto.  
 Sousa's Band, Newbury, Mass., matinee; Portsmouth, N. H., evening.  
 Heinrich Gebhard, piano recital, Norwich, Conn.  
 Shannah Cumming, in concert, Elizabeth, N. J.  
 Carolyn Belcher, string quartette, concert, Boston.  
 William Harper, in Gounod's "Faust," Scranton, Pa.  
 Evelyn Widmer, soprano, and Louis Ehrke, violin, in concert, Newark, N. J.  
 Jan Kubelik, violin recital, Spokane, Wash.  
 Jean Gerardy, 'cello; Anne Beatrice Sheldon, soprano and Andre Benoist, piano, Bellingham, Wash.  
 New York Symphony Orchestra, Kelley Cole, Katharine Fisk and Zudie Harris, soloists, Raleigh, N. C.

## April 24

Yonkers Choral Society, Theodore Van Yox, soloist, Yonkers, N. Y.  
 John Young, tenor, in concert, Hagerstown, Md.  
 David Bispham, song recital, Hastings, Neb.  
 Corinne Rider-Kelsey, in "The Creation," Providence, R. I.  
 Sousa's Band, Haverhill, Mass., matinee; Dover, N. H., evening.  
 Mary Desmond, song recital, Boston.  
 E. A. Jahn, barytone, in "The Creation," Brooklyn, N. Y.

Musurgia concert, Carnegie Hall, New York.  
 Mendelssohn Glee Club, concert, Mendelssohn Hall, New York.  
 Harriett Foster, contralto, in concert, Milwaukee.  
 Catholic Dramatic Oratorio Society, Madison Square Garden concert hall, New York.  
 Boston Symphony Orchestra, benefit concert to Mr. Gericke, Boston.  
 Jan Kubelik, violin recital, Helena, Mont.  
 Apollo Club concert, Maud Powell, soloist, St. Louis.  
 New York Symphony Orchestra, Wilmington, N. C.

## April 25

Twelfth Annual Festival of the South Atlantic States, Mme. Shotwell-Piper, Katharine Fisk, Marguerite Hall, Ellison Van Hoose, Kelley Cole, Francis Rogers, William Harper, David Mannes, Leo Schulz and Clarence Eddy, soloists, and the New York Symphony Orchestra and Converse College Choral Society, Spartanburg, S. C., to April 27.  
 Marjory Sherwin, violin recital, Mendelssohn Hall, New York.  
 Edith Milligan, piano recital, Mendelssohn Hall, New York.  
 Marie Nichols and Elsa Rueger in violin and 'cello recital, Austin, Tex.  
 Sousa's Band, Biddeford, Me., matinee; Portland, Me., evening.  
 Omaha People's Institute Spring Festival, April 25 and 26.  
 Glenn Hall, song recital, St. Paul, Minn.  
 Church Choral Society, concert, New York.  
 David Bispham, song recital, Columbus, O.  
 Frank O'Brien, piano recital, Steinert Hall, Boston.  
 Jan Kubelik, violin recital, Butte, Mont.  
 Newton, Kas., Festival, Theodore Thomas Orchestra, and Newton Oratorio Society in "The Messiah."

## April 26

Innes Band, concert, Dallas, Tex.  
 Hahn String Quartette, concert, Philadelphia.  
 Baltimore Choral Society, Theodore Van Yox and Anita Rio, soloists, Baltimore.  
 University of California Symphony Orchestra and University Chorus, in "The Messiah," Berkeley, Cal.  
 Arthur Voorhis, piano recital, Mendelssohn Hall, New York.  
 Harmonic Club concert, Cleveland, O.  
 Orpheus Club, concert, Mary Hissem-de Moss, soloist, Cincinnati, O.  
 Sousa's Band, Bath, Me., matinee; Rockland, Me., evening.  
 Glenn Hall, in "Elijah," Evanston, Ill.  
 Third Annual Festival Cornell University, Boston Festival Orchestra, Festival Chorus, Louise Ormsby, Josephine Knight, Isabelle Bouton, Edward Johnson, Lloyd Rand, Emilio de Gogorza, L. B. Merrill and Alice C. Wyard, soloists, Ithaca, N. Y., to April 28.  
 Heinrich Gebhard, piano recital, Montclair, N. J.  
 Milford Choral Society, George C. Deane, soloist, Milford, N. H.  
 Church Choral Society, concert, New York.  
 Maud Powell, soloist at concert, Appleton, Wis.  
 Mme. Szumowska, piano recital, New Haven, Conn.  
 Grace Munson and Julian Walker in "St. Paul," at Passaic, N. J.  
 Willard Flint, basso, in "The Seasons," Boston.  
 John Young, tenor, in concert, Brooklyn.

## April 27

Innes Band, concert, Dallas, Tex.  
 Los Angeles Spring Festival, April 27 and 28, Los Angeles.  
 Sousa's Band, Augusta, Me., matinee; Lewiston, Me., evening.  
 Theodore Thomas Orchestra, Glenn Hall, soloist, Chicago.  
 Last Maennerchor concert, Indianapolis.  
 Jan Kubelik, violin recital, Salt Lake City, Utah.  
 Heinrich Gebhard, in concert, Potter Hall, Boston.  
 Boston Symphony Orchestra, concert, Boston.  
 Mme. Nordica, song recital, St. Louis.  
 Lyric Club, of Harlem, New York, Ion Jackson, Anna Otten and Julian Walker, soloists.  
 Asa Howard Geeding, song recital, Hotel Manhattan, New York.  
 Macon, Ga., Festival, Wesleyan Female College, Anna Bussert, Corinne Welsh and Frank Ormsby, soloists.

## April 28

Innes Band, matinee and evening, Dallas, Tex.  
 Reed Miller, tenor, in concert, New York.  
 Sousa's Band, Salem, Mass., matinee; Lawrence, Mass., evening.  
 Rudolph E. Reuter, piano recital, Mendelssohn Hall, New York.  
 Manuscript Society Concert, National Arts Club, New York.  
 Last Boston Symphony Orchestra concert, Boston.  
 New York Symphony Orchestra, Asheville, N. C.

## April 29

Innes Band, matinee and evening, Dallas, Tex.  
 Sousa's Band, Boston.  
 George Hamlin, tenor, song recital, Chicago.  
 Gunner Wennerberg Memorial Society concert, Carnegie Hall, New York.  
 Victor Herbert's Orchestra, Hippodrome, New York.  
 April 30  
 Ion Jackson, song recital, Passaic, N. J.  
 Richmond, Va., Music Festival, Boston Festival Orchestra, Anita Rio, Louise Ormsby, Mrs. Bertha Cushing Child, Isabelle Bouton, Edward Johnson, Lloyd Rand, Emilio de Gogorza, Gwilym Miles, and L. B. Merrill, soloists.  
 Columbus, O., Music Festival, Mary, Hissem-de Moss, soloist, to May 1.  
 Marjory Sherwin, violin recital, assisted by Victor Herbert's Orchestra, Mendelssohn Hall, New York.  
 Sousa's Band, Nashua, N. H., matinee; Fitchburg, Mass., evening.  
 Glenn Hall, in "St. Paul," Washington.  
 Maud Powell, violinist, in concert, New York.  
 New York Symphony Orchestra, Columbus, Miss.  
 Emma Carroll, soprano and Arpad Rado, violinist, in joint recital, Englewood, N. J.

## May 1

Cincinnati May Festival, May 1 to May 5. Mme. Johanna Gadsdi, Corinne Rider-Kelsey, Louise Homer, Janet Spencer, John Coates, Frangcon Davies, Herbert Witherspoon, and Charles W. Clark, soloists.

New York Symphony Orchestra, Zudie Harris, soloist, Memphis, Tenn.  
 Jan Kubelik, violin recital, Denver, Col.

## May 2

Sousa's Band, Greenfield, Mass., matinee; Northampton, Mass., evening.  
 Glenn Hall, song recital, Philadelphia.  
 Julian Walker, song recital, New Orleans.  
 John Young, tenor, in concert, Orange, N. J.

## May 3

Ion Jackson, in Concert, Nashua, N. H.  
 Sousa's Band, North Adams, Mass., matinee; Pittsfield, Mass., evening.  
 York, Pa. Oratorio Society Festival, Boston Festival Orchestra, Louise Ormsby, Isabelle Bouton, Edward Johnson, L. B. Merrill and Maud Powell, soloists.  
 Closing concert, Brooklyn Institute of Arts and Sciences.  
 Jean Gerardy, recital, Detroit, Mich.  
 Gertrude Abrams, song recital, Philadelphia.  
 Mendelssohn Club, Anita Rio, soloist, Philadelphia.  
 Choral Symphony Society, Julian Walker, soloists, New Orleans.  
 New York Symphony Orchestra, Chattanooga, Tenn.  
 Mendelssohn Choral Union, John Young, tenor, Orange, N. J.

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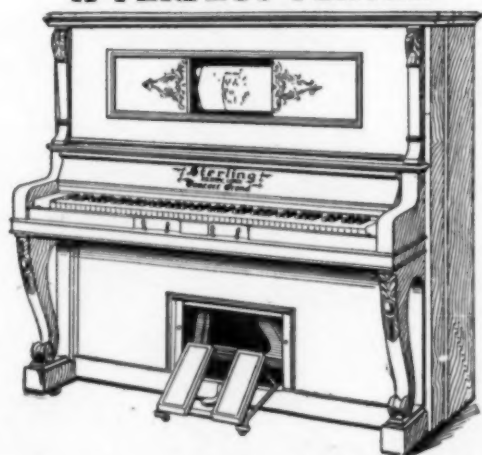
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